CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

THE LANGUAGE AND SCRIPTS OF ANCIENT INDIA

H. K. Bhattacharyya

040

OXFORD BOOK & STATIONERY CO.
CALCUTTA KHARAGPUR NEW DELHI

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE LANGUAGE AND SCRIPTS OF ANCIENT INDIA

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE LANGUAGE AND SCRIPTS OF ANCIENT INDIA

HARENDRA KUMAR BHATTACHARYYA B. SC, B. T.

RETIRED D. I. OF SCHOOLS

SILCHAR

OXFORD BOOK & STATIONERY CO.

CALCUTTA KHARAGPUR NEW DELHI

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Publisher
BANI PRAKASHANI
30, Pataldanga Street,
Calcutta-9
October 1959

Published by Sri Harisadhan Bhattacharyya, 30, Pataldanga Street, Calcutta-9 and Printed by M/s. Sarama Press, 29, Grey Street, Calcutta-5.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

To

the sacred memory of

Late RAM RAMAN BHATTACHARYYA,

my revered father whose unquenching thirst for knowledge actuated him to commit to memory and to make notes of what appeared new to him till almost to the last day of life, who left behind him Sanskrit works on Tantra, Astrology etc. that record results of his life-long labour through the ancient literatures and who infused into me the habit of study and research works from my early life, this simple Arghya is gratefully and humbly dedicated.

H. K. B.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

FOREWORD

The last decade has been an epoch-making era for the world in general and for India in particular. In Asia and Africa the radiant rays of the dawn has been heralding in distinct accents उत्तिष्ठत जागृत "*shake off lathergy and rise as man.*" They have been dispelling the gloom that the so-called peaceful but inactive existence under the foreign yoke has hitherto been lulling the people to sleep. A racial awakening, a desire to assess the work and worth of the race so as to stand up independently is looming large everywhere ; while the advanced races have been vying with one another in their races across the atomic world on high.

India has been gradually exploring her resources that exist and sources of prospective means and trying every avenue step by step to stand on her legs economically.

All these improvements and innovations are mainly conducive to a prosperous life and they are invaluable to achieve the economic independence of India. Here we are being directed in the western way for that appear good and worthy of imitation. But Mahatma Gandhi had another side of national duty to suggest. He insisted through the press, platform and pulpit on building the people *Indian at heart* first. His loincloth, his salt-satyagraha, his charka and khadi cult, his prescription for every man to do all his duties himself and above all his search for truth—all point to the fact that he wanted an *individual culture* beside the machine-wrought civilisation, if the latter is unavoidable.

He desired that the improvement must begin from building individual citizens and gradually develop a healthy and peaceful society in a salutary state.

But I am afraid we are trying just the reverse course i. e. to go from the whole to the part. In our works and conduct we are tending more towards internationalism than towards nationalism or individualism. This is good but without creating an innate taste and character in the individual for observance of the civil laws, no nation or internation can be dreamt of. The

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ideal individual is therefore to be the first pre-requisite for building a national or international fraternity. The good individuals are the real units that alone make up a healthy nation fit for universal brother-hood among men.

It is therefore the primary duty of the leaders of the country to ascertain the real culture of the race the individual represents and also what he has acquired from others and on the background of the former his education and training must be planned so that every individual may acquire an innate desire to know of the past glories of the race and to take pride in them.

The modern culture of India is an alloy consisting of the cultures of the Vedic, Dravidian, Greek, Saka, Huna, Maghul, Pathan, Christian and many other nations that set foot ever on India. Now-a-days all writers on Indian culture are led by the hospitality and accommodating nature of India due to which she has absorbed all as natives of her soil. They try to fathom the magnitude of culture, she has acquired from others. Our scholars are assiduously attempting to ascertain how much of the Bodo or Mongol or western culture has entered into the Indian society; when, how and by whom particular words, say, Sindura (Vermillion) and the like, and several other customs have penetrated into India: how much of the religious rites, how many of the India's Devas, have come from the Bouddhas, the Kiratas, the Kolarians, and Dravidians. All these studies have great ethnologic value, but *they cannot discover India*.

Studying the appearance, shape, taste, habits, customs and traditions of the Indians of today, a section of scholars are trying to depict what the early Indians were, but the metamorphoses have been through so many strata and ages that it will be impossible to *discover real India*, though all these studies will lead to far-reaching results in the field of scientific researches.

Our archaeological and anthropological finds may make monkeys of our ancestors, but *they cannot discover the real Indians* who were endowed with gifts unparalleled in the whole world, past and present.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Our all-engrossing effort has, during these years, been directed to economic improvements and the same principle is at work behind the present system of eduction now in all its stages. All aim at earning money to raise the standard of life, but this was never the ideal of India. The spiritual aim here always subordinated economic prosperity of life.

The modern ways of teaching are *read and learn, see and work* and *think and discover* but the Indian system was *hear and work*. Here knowledge was communicated from the mouth of the preceptor through the ears of the disciples. Here all authoritative statements were Srutis and so the Indian system was *Guru-mukhi*.

What then is the soul of Indian culture ? India was once physically, economically and commercially an expert nation, her banners flew over many countries far and wide. How could she show these feats in keeping with her method of Gurumukhi system of education ?

How could she leave behind—(i) the perfect Code of Manu that stupefies the west, (ii) the efficacious systems of the Ayurvedic treatments of men and beasts including surgical operations, (iii) the infallible systems of Astronomy that could measure the finest comparative movements of the stars and planets, (iv) the systems of most accurate calculations of future destiny of men on a study of the positions of the planets and marks on the palm of hands, (v) the perfect systems of the sciences of phonetics and music and also that of warfare etc etc.

Schopenhaur, Maxmuller and numerous other Western sages wrote that India was intellectually so advanced that none shall be able ever to excel her, while speaking of her Geeta, Upanisad and other philosophical and spiritual works. *They really discovered some phases of India.*

The soul of India's culture did not lie so much on the material pre-eminence as on the spiritual, psychic and philosophical side of life. The authors of this civilisation pursued their studies in scanning the different phases of mind, relations between the body and the soul, between life and death, between the Jeebatma and Brahman and between Brahman and the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

creation. They prized the soul more than the body. They looked within for power of all kind and never cared for the power from outside nature. In his Serpent Kundali, Justice Woodroff has shown how every one possesses unlimited power and how that can be generated.

To know the culture of India fully, we do not require any circumstancial or stray evidences scattered on earth or underground or from other's estimates about it. The ancient Indians have left a huge library of books in which different phases of her culture have been elaborately discussed : Whoever will read them will be able to know all about it.

The first batch of the great Indologists of the west read the ancient texts in the original with commentaries under the directions of the great Sanskrit Pundits of the time, but in making translations of the books they have misconstrued much of the texts that their experience and taste did not reconcile. Naturally their publications have often misrepresented the texts and in consequence thereof they could not depict the real culture of India.

Since the publications of these books, all studies of the sacred books of India are being carried through them and all other works on the subject prepared after their publications have been based on the informations they supplied. This is why the mistakes that Maxmuller, Wilson, or Jones committed long ago are still creeping through the most recent books on the subject. Maxmuller said that Rc-mantras came first and after them developed the other Vedas and that the next age saw the composition and preparation of the Brahmans which preceded the age of the Sutra and other Vedanga literatures. This division of the age of the Vedic literatures is so unreal and so unnatural that one wonders how that great savant could commit such a mistake.

The Rgvedic poets knew all about numerous kinds of Yajnas and have confessed that they composed the Rcs for Yajnas. The actual Yajna mantras again are found in the Yajurveda only; the Brahmans are the only books that give all informations about Yajnas and the Sutras give the steps as to how Yajnas are

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

to be done. These books are thus so inseparably linked that one cannot stand or be conceived of without the other. Still this opinion of division of the Vedic literature is fully recognised by almost all even now. Not only here, even in the Geeta, the western interpretation overrides the opinions of Sankara, Anandagiri, Sridhar, Madhusudan Saraswati and other Indian commentators.

Whoever have gone through the works by the earlier Indologists with an Indian mind and belief cannot but be struck with the misrepresentation of facts and texts.

Thus the estimates about the real culture of ancient India as found in the current works on history and culture are results of the study of the ancient literature published in the west in translation or digests, and are therefore more or less distorted. To have a first-hand information about India's past, one must consult India's records in the original with an Indian mind and belief.

A batch of stipendiary students of our universities should be deputed year after year to read the ancient literature with Pundits of the eastern school of thought, so that they may realise how all texts and all different subjects are complementary to one another and consistent. According to the western scholars all books on all subjects have large parts interpolated by scheming peoples afterwards, in some cases the percentage of interpolation reaches up to 50 p. c. and instances where they regard entire books to have been changed. This interpolation fancy was due to the fact that they could not reconcile the correct propriety of these parts. Our new batch of scholars therefore must read with the Indian Pundits and publish translations thereof in the popular languages in the way they have been taught, so that people may have a clear idea of the original books from these translations. A set of the books in the original, with notes, contents and glossary should be published in readable prints in the Devanagar and other important scripts. For if one likes to read the Vedas, there is extreme dearth of books in the market.

There is provision of the Veda-studies in the higher examinations in our universities now but the teaching there is conducted

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

through English and through the aforesaid translations ; this does not therefore serve the real purpose i. e. to create a fancy for the study of the Original Texts.

These old records of India may contain, according to several western scholars, priestly nonsense and labyrinths of nausiatic discussions but they alone possess correct facts about the history of India. If one ignores them, he ignores the true history of *the* country. We have ignored these in the past and *even after independence*, India did not think it necessary to study them during a year and a decade last.

Let us examine another phase of India's past.

I have ever been a student of ancient Indian history and culture, and have also with close attention, studied the current history of India. Our history begins from Alexander's invansion but when I consulted the basic facts regarding determination of the age of Sakya Buddha, the time of Asoke and the identity of Chandra Gupta, I could not reconcile myself historically with the decisions of the historians. All the aforesaid points are still open questions awaiting further studies and investigations.

Again the Indian records, if closely studied, give quite a different history with events and personages removed far backward. This is a serious question with respect to the history of a country ; for of these two, only one must be correct or none give the accurate state of things.

We have examined the backgrounds of the current history ; they are based more on circumstancial evidences than on direct proofs ; so it is our confident belief that no impartial research student can be convinced of the accuracy of the present history. Such being the current history its timings upto the first millennium A. D. from the beginning need thorough re-examination.

Sakya Buddha is a historical personage here but he is linked with the prehistory according to the Indian records. So unless a a correct history of ancient times develops no credence can be attached to his present timings.

The next problem then is how to build the ancient history of the country. The task requires huge labours of eminent scholars

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

in the field of ancient literatures on various subjects allied to it.

The most accurate history must be one as told by the ancients on the pages of the huge records, they left behind, of their work and worth and of their history and culture.

In course of my studies of the Puranas, the Mahabharata and other literatures in popular Sanskrit, I came across certain names, facts and events with details scattered in different books and when they were read together they appeared to form continuous tales, if certain missing links could be supplied. I then directed my studies to books in popular Sanskrit, not consulted yet and got some more valuable informations to the effect. But they were not enough for a continuous pre-history.

The next attempt of mine was to see what more light the Vedic literature could throw on the points. I first consulted them in translation but soon it appeared to me that the editors have distorted the meanings of the texts in a good many cases. So I had no other alternative than to read the Vedic texts direct. But the books were not available and there was none to consult in my locality when any doubts arose. Moreover my knowledge of Sanskrit was too poor to follow the Vedic texts that blunt the linguistic knowledge of even the most erudite scholars in popular Sanskrit. I purchased and procured some of the most important books, and through ten long years' assiduous labour I could acquire a workable knowledge to handle the Vedic writings. I consulted several more Vedic texts from the Asiatic society and the National library of Calcutta, the Cotton College library at Gauhati and State Library at Shillong to supplement my knowledge of facts for the purpose.

When the facts so obtained were arranged, along with those from the popular literatures, an workable and fairly continuous history was reclaimed.

With all these facts I have prepared a book *A brief study of Ancient Indian Literature*, in two volumes now in the press. But the book is a big one and is to be printed in mixed diacritic types, so I do not expect to bring both the volumes to light before 1960. I have therefore decided to present

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

before the public a few chapters from Volume I on the *Language and Scripts of Ancient India* as a separate book, partly due to the present-day interest in the Language problem of the country and partly to test if my lines of argument and decision receive approval of the public.

The present book, *Language and Scripts of Ancient India* has two parts the first of which shows, in the words of the ancients, that simple Sanskrit has been the language and dialect of the Vedic people since the beginning. There the reader will find quotations from Panini upto writers of the pre-Rgvedic times, in verse, in prose and in dialogues in simple Sanskrit, so that he may clearly realise that simple Sanskrit and no other language was the dialect of the Vedic people from the earliest times.

In this connection, we have established further that the Vedic language could not have been the dialect of any people and was never the language of the Vedics, for it was an artificial language devised by the priests for the Yajna purposes alone and was never used by the people in general, for it was a secret code for the *Yajnics*. It was guided by the ordinary grammatic rules of the first Seven Chapters of Panin's Astadhyayi and the peculiar uses come under the Vedic *Prakrias* in the 8th Chapter of the book. So the Vedic language was in no way different from simple Sanskrit. It is not a separate language.

In the second part of the book, we have shown that the earliest *Varnamala* consists of the *Maheswara letters*, they number 42 but when the *Varnas* were further studied on a scientific basis, the number rose to 49.

The written symbols of the *Maheswera Leepis* as we suggest were obtained from the pictures of sounds, they make. How these scripts represent the picture sketches of the sounds have been shown separately in respect of every letter. These Scripts are called the *Brahmi Scripts*.

These scripts were no doubt the representations of the sound symbols, but the *Devanagar Leepis* perfectly represent the sounds with details well-defined. How these are the exact symbols has been shown by examining every letter for

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

easy realisation of the reader in this book. Though the theories of symbolising letters in scripts are the same in both the systems, still in practical methods of presentations, they differ very widely. So the *Devanagar system* is not the development of the *Brahmi Leepi*.

In preparing the book, I had to work all alone with my limited capacity and resources and also without any superior advice from any expert quarters and my task is a tremendous one as I have to advance new theories against the current view. Moreover this is my first publication in the field, so my misgiving is immense. Experienced eyes may come across several instances of shortcomings, under-estimations or over-estimations due to oversight, inexperience in the work and scarcity of materials. Behind all these my old age which is nearing the Biblical limit of three score years and ten and illness to which I have been a prey for the last two years have stood as insurmountable bar against employing adequate efforts to remove even all avoidable defects of various kinds from the book.

But inspite of all these, I heartily invite public criticism on impartial basis and on constructive lines regarding my findings and this is the reward I expect in return.

Mahalaya, H. K. B.
2nd October, 1959

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

THE PUBLISHER'S NOTE

Owing to peculiar types used in this book and unavailability of requisite kind of paper in time, we had to work under various kinds of difficulties in having the book printed. Again the subject matter is very alien to the proof readers and the author has not been available due to his protracted illness during printing of the book and is bed-ridden even now ; so numerous errors could not have been properly rectified in the book. For all this we offer our sincerest apology to the readers.

25/12/59

Publisher.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CONTENTS

PART I

THE LANGUAGE OF THE VEDICS

Chapter I—Name and Origin of the Vedic Language

(I) The Aim and object of the book ... 1
(II) Sanskrita As Language 2
(III) The Origin of the Vedic Language ... 6
(IV) Yajniya and A-Yajniya Vacs 10

Chapter II—Samples of Simple Sanskrit

(I) Samples of simple Sanskrit (Verse) ... 13
(II) Simple Sanskrit of Paninian age ... 14
(III) Gathas in different Books 15
(IV) Simple Sanskrit in the Vedic Literature ... 18
(E) Simple Sanskrit (Poetry) Do ... 19
(VI) Rigvedic Sample of Sanskrit 22

Chapter III—Samples of Simple Sanskrit (Prose)

(I) Popular Prose in the Vedic Times ... 29
(II) Language of Speech of the Vedic people ... 34
(III) How Old is Simple Sanskrit 37

Chapter IV—The Earlier from of the Language

(I) General Discussion 42
(II) Incantation Mantras 43
(III) Indragatha 45
(VI) Raibhi Rics 47
(V) Nivids 49
(VI) Aitasa Pralapa 51

Chapter V—Can Sanskrit be the Dialect of a people ?

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

PART II

THE SCRIPTS OF ANCIENT INDIA

Chapter I—The Origin of the Language and Scripts of the Vedics.

(I) What Risi says about the Language ... 69
(II) Was Writing known in Ancient India ... 72
(III) The Indian Varnamala 76
(IV) Varnamala and their Divisions 79
(V) Writing System in the West 80

Chapter II

(I) Origin of the Indian Varnamala ... 93
(II) Origin of the Indian Scripts 97

Chapter III

(I) The Brahmi Leepis 102
(II) The Devnagar Leepis 112
(III) Conclusion 124
(IV) Bibliography 127
(V) Glossary 129

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

LANGUAGE AND SCRIPTS OF ANCIENT INDIA

PART I

THE LANGUAGE OF THE VEDICS

CHAPTER I

NAME AND ORIGIN OF THE VEDIC LANGUAGE

(I)

THE AIM AND OBJECT OF THE BOOK

About the history of the ancient Indian literature the current view is that, Ṛcmantras were composed first, other-vedic verses came next and the vedic prose followed the suit with the Vedāngas in sutra forms, and the narrative literature consisting of the Rāmāyaṇa, the Mahābhārata and the Purāṇas are later productions. Naturally, the earliest people talked in the language in which Ṛcmantras were composed. The next generation had the language of the Vedic prose as their dialect. This stage was closed by Pāṇini creating the modern Sanskṛt, the language of India's narrative literature and hence the Rāmāyaṇa, the Mahābhārata and the Purānas were composed after Pāṇini.

These views are apparently natural but they are exposed to serious objections. We have discussed at length all the points in our *Study of Ancient Indian literature* now in the press. But in the following pages we shall now try to show what the Vedics themselves say about their dialect and their writing system. Our plan in the boook is (A) to present the words of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

the ancients by quoting Samples of Simple Sanskṛt both prose and verse and dialogues from the times of Pāṇini upwards to the age of the Ṛcmantras and the pre-Ṛgvedic times, and (B) to show the origin of the Varna-mālā and scripts. Our findings from these are that (i) Sanskṛt is an epithet to distinguish it from Prākṛta ; it was Devavāc, or Deva-Bhāṣā all throughout the long history down today. (ii) Simple Sanskṛt has been the language of the vedics from the earliest times and (iii) the Indian Varnamālā and script are Indian in origin and could not have been borrowed from any people outside, for, these are so natural and original that the question of borrowing does not arise ; the System might have also been discoverd anywhere else and at any age in the world, so universal are they in origin and make.

(II)

SANSKṚT AS A LANGUAGE

Sanskṛta means things reformed, remodelled, adapted to the environments or made once for all ; and in these senses it has been in use from the Ṛgvedic time onwards. It is worthwhile to see in what sense it has been applied here to mean the language.

The current notion is that the Vedic language was modified into the present form. The reasons advanced are (1) Some mood form, the aorists, and several infinitive-endings of the Vedic language are missing in Sanskṛt : (2) The case and personal endings were much more perfect in the older language than in Sanskṛt.

These two arguments show that the language has been simplified by the writers by avoiding many usages, which if used would not make the present language wrong. This, in other-words, comes to mean that the Vedic language and Sanskṛt are one and the same but the former has "a greater wealth of grammatic forms." (Winternitz in *Indian Literature*).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

In the face of this, there are still many who think that (i) *Vedic* is quite different from Sanskṛt, (ii) Pāṇini made Sanskṛt by making rules of grammar for the guidance of the language in the first seven chapters of his book and compiled all rules of the Vedic grammar in the 8th Chapter of his *Aṣṭādhyāyi*.

In the chapters on Grammar and *Nirukta*, we have exhaustively discussed the points in our *Ancient Indian Literature Vol. I* and have shown there that (i) Vedic and Sanskṛt are one and the same language, (ii) All the eight chapters of Pāṇini are necessary for the Vedic language and in the chapter on the *Vedic Prakriyās*, there are only those rules which are peculiar for the Vedic language. (iii) We have further shown what the Vedic peculiarities are and why they have been made to appear so different and so stiff.

Pāṇini, in fact, has made no reforms that could have justified this name *Samskṛta*, for he only collected the current uses and put them under concise grammatic rules.

Another meaning of the word would have been "*adopted to the environments.*" 'सम्+कृ', gives *Samskāra* and it means some actions or some changes imposed. In Ṛv 8/26/4 Ṛṣi Bharadwāja prays, "Let not our enemies be *samskṛta*". It means some works that remove disabilities of an individual. In this sense the Gṛhya Sutras have prescribed 10 Samskāras viz, *Upanayana*, *Samāvartana*, *Bibaha* etc. Here the word connotes purifying the impurities.

In the Indian language, words and roots are not used in sentences as such ; they need some changes before they are used. Let us be clear with examples ; in English the words '*I*' and '*go*' make up the sentence '*I go*' ; *We see* and *moon*, make up *We see the Moon*' ; but in Sanskṛt they will be अहं गच्छामि and वयं चन्द्रं पश्यामः. Here every word of अस्मद्, गम्, चन्द्र and दृश् has undergone some changes. These changes in the words of grammatic nomenclature are *Sabda-Samskāra*. The changes that *Bibhakti*, *Pratyaya*, *Sandhi*, *Samāsa* etc. impose on words and roots are *Grammatic samskāras* and for this, Grammar is termed '*samskāra*'. It is called *Vyākaraṇa* which comes from the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

root वि+आ+कृ. Both the words have been derived from the same root कृ.

A word with *samskāras* becomes fit for use in the sentences and it is then *samskṛta*, but how can the language be *samkṛta*, when no *Samskāra* of any nature was ever made on it ? Samskṛta cannot be used in this sense to indicate the language and still for over two millennia, Samskṛta has been its name.

Pāṇini and all other grammarians have tried to cover as many uses as possible of the language, but none have ever remodelled it : it is so perfect that none could ever make any improvement upon the language : none could create any. Pāṇini was thought exhaustive ; but Kātyayana in his *Vartika* added several hundreds of uses that escaped Pāṇini's eagle-eyes—so wide and so vast is the language ! So it will not be incorrect if by *samskṛt* we mean सम्यक् कृत *perfectly done i.e. done once for all.*

This opinion is reasonable no doubt, but such an opinion appears presumptuous for the imperfect world ! Let us examine it from another angle to elicit a reasonable meaning.

The mother of all modern languages of India is known as Sanskṛt. Generally a language is named after the people speaking in it. But the parent language of India is the only exception. The name *Sanskṛt* is an adjective word : it is derived as सम्–कृ+क्त : the क्त प्रत्यय is used in the past tense, of course, with some cases of exceptions but none of these can be applied here. Naturally Sanskṛt cannot be the name of a language. It should be the *Sanskṛta Bhāṣā*. But it has been used in the *Bṛhat Samhitā* and *Mṛchhakatic* where it has been used to distinguish it from *Prakṛta Bhāṣā*. The samples of *Prākṛta Bhāṣā* that are come accross in the Dramas are mere mispronounced Sanskṛta Bhāṣā. For ready reference let us quote only two instances below.

(1) Prākṛta—भअवदि ! तमसे अअं दाव इदिसो जादो दे उण ण आनामि कुशलवा पत्तिकेन कालेन कि दिशा विअहोन्ति ॥ (*Uttar Ram* 3/17)

Sanskṛta—भगवति तमसे अयं तावदीदृशो जातः तो पुनर्णजानामि कुशलवौ एतावता कालेन कीदृशाविव भवतः ।

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(2) Prākṛta—हला सउन्दले ! इअं सअंवर वहू सहआरस्स

तु ए किदणामहे आ वनजोसिणित्ति णोमालिआ णं विसुमरिदासि ।

(*Abhijnāna Śakuntalam*)

Sanskṛta—अयि शकुन्तले ! इयं स्वयम्वरवधू सहकारस्य

त्वया कृतनामधेया वनज्योत्स्ना इति नवमालिका एनां विस्मृतासि ।

These two instances are definite to show that Sanskṛta is corrected Prākṛta and so is the opinion of Hema Chandra in his *Sābdānuśāsana Vritti** (18/4). This latter word has been derived from Prākṛti (nature) and the way of utterance by untrained tongues is surely Nature's dictates and the lower ten thousand spoke that way ; while the upper tens with training of tongues spoke in the purified or properly intonated voice. So in those times, the majority of the people spoke Prākṛta and men of the higher rank would talk in the purified language. The vedic language had no Prākṛta form, so to call that *sanskṛt*, is quite unjustifiable and no past records testify to the currency of the name prior to the *Bṛhat Samhitā*.

The above discussion makes it clear that Sanskṛta means, *made chaste and decent for use in the educated circle. The word was necessitated from the time when Prākṛta had to be made Samskṛta.* Samaskṛta and Prākṛta are the same language and are guided almost by the same grammatic rules.

Then a question arises which is older, Sanskṛta or Prākṛtā. From the above discussion, it appears that from Sanskṛtā Prākṛta came : but this appears rather unnatural, for the dictum of psychology is that knowledge goes from simple to complex. The well-organised Sanskṛt must have come after the dialect of the people has fairly been well-adapted to express ideas easily. Moreover people in the earlier state of society were back-ward intellectually in so far as the power of analysis is concerned, and this develops only with experience of different types acquired from life in the world. Prākṛta thus appears to have been the earlier form of the language of the Vedics.

---

* प्राकृतः संस्कृत-समन्तु संस्कृतलक्षणेनैवगताथम् । प्राकृते प्रकृतिप्रत्यय लिङ्ग कारक-समास-संज्ञादयः संस्कृतवद्वेदितव्याः ।

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The fact is that the earliest language of the vedics consisted of a few words only and it grew to the Prākṛta i.e. प्राकृत (earlier made) form, with simple rules of grammar. This language was made Sanskṛta in subsequent time with more perfect grammatic and phonetic Samskāras imposed on words.

Thus Sanskṛta was the name given to this language of the enlightened people who used the Prākṛta language with correct intonations and with a standard and uniform mode of uses.

Thus Sanskṛt was the language of the educated and Prākṛta of the lower-class people and of the women folk, and the latter was but mispronounced Sanskṛt. In the Sanskṛt dramas, the educated talked in Sanskṛt and women would give proper and actual reply without having an interpreter. So both could understand each other. Prākṛta followed Sanskṛt for long but they parted ways gradually in later times.

In course of time, there developed local Prākṛtas differing much with one another and the seeds of the zonal languages developed in different parts of India.

Sanskṛt, the mother of all local languages, remained Sanskṛt ever afterwards. This appears to be the real history of the name. Pāṇini's creation of it was a decision based on imperfect interpretation of the texts and the circumstances, but it is out-of-date in view of the fact that in all kinds of available Vedic literatures, verses of the *Pourānic* type and prose composition of the *Hitopodeśa* type are found in abundance. In the following pages we shall attempt to present before the reader samples of simple Sanskṛt from the Vedic works of all kinds.

(III)

THE ORIGIN OF THE VEDIC LANGUAGE

According to the Indian scriptures and traditions, in ancient India there were two types of people, one of whom were very big in size, strong in physique and rough and cruel in temperament. They were called the *Asuras*. Mild and gentle were the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Deva-party with delicate constitution. *Bhṛgu* and *Bṛhaspati* were the leaders of the *Asuras* and the *Devas* respectively. The Bhārgavas were the originators of the *yajna system*, which was most effective in winning favours of the Devas.

Both the parties performed Yajnas and secured Deva's favours equally, but the Asuras were stronger in body and they naturally molested men of the Deva-party on the slightest pretext. Love of power aggravated the dispute resulting in the defeat and de-thronement from power of the Deva-party by the Asuras.

Under the directions of Bhṛgu, the Asuras performed all kinds of Yajnas that brought wealth and power and the Deva-party could not make themselves a match for the Asuras. Bṛhaspati saw that the Devas alone could help his party, if they could have been more disposed in their favour ; but better Yajna is not possible, as Bhṛgu is the best in that trade.

Bṛhaspati decided that by humble prayers, the Devas might be placated. But there was the trouble of imitation, as *Twastrā* and his son *Triśirāh* were the common priests with more favourable inclination towards the Asuras. The Deva-party killed the latter when he was caught red-handed in supplying secrets to the Asuras (Vide. *Tait. S.* 2/4/12/1).

To evade imitation, a secret code had to be devised for Yajna, and the Vedic language was the outcome. How the aim was materialised is seen in the Brāmaṇ part of the Taittiriya and Maitrāyaṇi Samhitās, and in the Brāmaṇs.

The story in the original is as follows :—

वाक् वै पराची अव्याकृता अवदत्। ते देवा इन्द्रं अब्रुवन् इमां नो वाचं व्याकुरु इति। स अब्रवीत् वरं वृणै मह्यं च एव एषः वायवे च सह गृह्याता इति। तस्मात् ऐन्द्र-वायव सह गृह्यते। ताम इन्द्रो मध्यतोऽवक्रम्य व्याकरोत्। तस्मात् इयं व्याकृता वाक् उद्यते (*Tai. S.* 6/4/7)। Vāc was not uttered earlier as desired. She sought the aid of the Devas who desired Indra to model her suitably. He with *Vayu's* help gave the desired forms to her and from that time onwards, Vāc in the new shape became compulsory for Yajnas.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

This story suggests that the modelling was meant for the Devas, but it was remodelled by Indra, the lord of the Yajna Devas with the help of another Deva, *Vāyu* (air). Air is the transmitter of all sounds: so Vāyu's help definitely denotes composition for loud utterances. Yajna mantras are generally chanted in low tone or mentally, so the forms meant here cannot be for Yajna mantras. All these point to the fact that rules for composition of the Devas for elocution were divised and Ṛcs and Sāmas are indicated here. The new changes here gave birth to the *Nighantu* of the Vedic words, and the *Śikṣā* and the *Prātiśākhya* rules for recitation and singing.

What Indra did here ? He, according to the Veda Samhitā, made Vyākṛta an *A-Vyākṛta* language. The word *Vyākṛta* is very suggestive here ; it comes from root वि—आ—कृ क्त means doing of any kind and आ—कृ denotes giving some shape (as in आकृति) but वि—आ—कृ is used to give some special form. As for example, गम् becomes गच्छति, कर्ण becomes कर्णेभ्यः when used in sentences. They have been *Vyākṛta.*

This is ordinarily the *Vyākaraṇa*, or works done on roots and words under the rules of Vyākaraṇa. But *Vāc* was already there as she wanted to be Vyākṛta : so वि—आ—कृ here connotes some special changes done on roots or words, over the grammatic forms of the popular literature. The Vedic language, as shown before, was an artificial one ; it has not got that natural flow that carries the hearer imperceptively with it. Men often forget themselves when the story of the Rāmāyaṇa or of the numerous episodes of the Mahābbārata are recited before them ; but even though the Veda is the object of highest respect, millions have no knowledge of it. The Vedic texts are the words of the master, the order of the king, so all are to hear and obey ; they admit of interpretations by the learned lawyers alone but the layman has no access in the law books. The Vedic texts are like them ; they needed great human efforts to compose and this is why each of the Vedic verses had a Ṛṣi for the purpose : and exactly the same thing is hinted at in the *Vaiśeṣik* (Philosophy) *Sutra* बुद्धिपूर्वा वाक्कृतिवेदे (6/1/1).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Thus the story refers to the devices made to compose Ṛcs and Sāmas and to recite and sing the Vedic verses. We receive confirmation of this view in the Maitrāyaṇi Samhitā (4/5/8). The text there is as under :—

वाक् वा ऐन्द्रवायव, सा वै वाक् एकधा अवदत् यावत् अव्यावृत्ता आसीत्। स इन्द्रोऽब्रवीत् मह्यम् अत्रापि सोमं गृह्णीता। अहं व एतां वाचं व्यावर्तयिष्यामीति। स व वाच एव वाचं व्यावर्तयत्। यदा ऐन्द्रवायवो गृह्यते वाचो व्यावृत्यै वायवे प्रथमं गृह्णाति। etc.

The story is exactly the same but with very suggestive variations. In the places of अव्याकृता, व्याकरोत् etc, of the Taittiriya Samhitā, we have अव्यावृत्ता, व्यावर्त्तयत् etc. here. In the former, the root is वि—आ—कृ and here it is वि—आ—वृत्. In the former, the word is वि-आकृति (special appearance) and here it is वि—आवृत्ति (utterance in a special manner). The former relates to the grammatic forms and the latter to the ways of chanting verses. व्याकृति and व्यावृत्ति point to the two phases of the Vedic Verses with respect to the composition and elocution. The rules here are special ones and were contemplated to baffle all attempts at understanding or imitating by the Asuras.

One fact is clear here that Indra made the Vedic Vyākaraṇa and in confirmation, we read in the *Mahābhāsya* of *Pātanjali* that there was the Śruti current that Indra learned Vyākaraṇa from Bṛhaspati for a thousand years. This shows that Indra was a grammarian and Bṛhaspati, as the preceptor of the Devas was naturally the teacher of Indra and in the Bhāṣā or Brahma-Jnān Śukta of Bṛhaspati, he gives the history of the language.

So the fact out of all these is that the Deva-party wanted to get the better of the Asuras and for that, they tried to and did make the Yajna more efficacious by introducing Ṛcs and Sāmas in Yajna and framed a new vocabulary (Nighantu) and the *Prātiśākhya* rules to evade imitation.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(IV)

YAJNIYA AND A-YAJNIYA VĀCS

We shall discuss below some of the devices of Indra. The Yajna mantras are lowly uttered but loud utterances are necessary for semi-private talks and for mantras to chant. The former of these consist in giving directions to different priests and the Yajamāna, for example, 'Come here', 'Take such and such thing', 'Give this to so and so', 'Read this or that mantra' etc. These directions, called *Praiṣas*, are suggestive of the procedures and naturally they were secret things. The recitation mantras again needed loud utterance, so to make verses difficult in understanding, secret code-words were devised, which were to be used in some particular forms and meanings in verses and they were chanted under some strict and secret rules, so that the texts may not be intelligible to others. The reader will find below some of the Praiṣas, as they were used in the Yajna.

1. To express compliance or acceptance, the *Praṇaba* is used in yajna talks according to the Vedic literature. For this there is the Pāṇinian rule ओमभ्यादाने (8/2/87)

2. To ask one to come to the addresser, there are four forms एहि, आद्रव, आगहि and आधाव applicable respectively in the cases of a Brāhmaṇa, Rājanya, Vaiśya and Śudra.

(*Sat. Br.* 1/1/4/12)

3. The Addhwaryu in course of yajna, tells the Angnidhra (priest) ओश्रावय to mean. "O, we are going to give *Habis* to the Devas, please tell them of this." (vide *Pāṇini* 8/2/92). This work is called *Aśrábana*. The Agnidhra thereupon say, अस्तुश्रौषट् meaning, "O Devas, hear me; Habis will be given to you just now. So, pray attend." (Vide. *Pāṇini* 8/2/91). This work is *Pra-tyā-Śrábana*.

Addhwaryu then says to the *Hotā*—यज meaning, "Please recite *Yājyā mantras*" These are *Hotṛ* mantras for different parts in Yajna which are called Yājyā mantras.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Hotā replies—ये यजामहे, meaning, "Yes, we shall just recite them. (Vide. *Pāṇini* 8/2/88).

The Śātapatha Brahmaṇ (1/5/2/16 etc.) and other Vedic literature give much information about all such uses. That these uses are pre-Rgvedic, can be seen from the Ṛcmantras (1/139/1, 3/31/18) etc., where अस्तु श्रौषट्, आगहि etc. have been used in these senses. Uses of these have been made in the Taittiriya Samhitā (1/6/11) as well.

These are a few of the numerous Vedic expressions used in the time of Yajna.

These are code words and naturally cannot be the language of the mass. The word *Yajo* above actually means *you do perform Yajna* ; but the reader has seen above, what varities of ideas are contained when this two-letter word is uttered in the Yājna. Thus every word uttered involves many ideas as explained above. These do not represent the healthy state of the language. These are all unnatural and loaded expressions of mystic nature. Let us give samples of a few more code words :

The *sun* is meant by Aśwa in the Vedic writings and it appears very queer. But in reality it is quite regular. The sun is born in the morning and dies in the evening and is reborn in the following morning. So the sun of today does not see tomorrow, i.e. he has no tomorrow or न—श्व = अश्व ।

Nara is the synonym of *man* but from the root णीञ् *to get* (भ्वादि-उभय), the word *Nara* has been derived to mean one that takes the rider where desired and so it has been used to denote *the horse* (vide *Ṛv.* 1/121/13).

Thus *Patanga* from पतल्गतौ (भ्वाः पर) is made to mean the horse in *Ṛv.* 1/118/4, though it stands for a butterfly in its lexicographic meaning.

To understand the texts, these peculiar uses must be learned but they cannot be expected in the ordinary dictionary. So there has, therefore, been a peculiar secret book called the Nighantu which contains nearly 1800 words of peculiar Vedic uses and the Nirukta is a commentary of many of them.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

We have an elaborate discussion of them in the section on the Vedāngas in our book—*A Study of Ancient Indian Literature* (now in the Press). These uses cannot be called natural, they are unnatural, extra-ordinary and too learned for the ordinary man at the same time. They are artificial compositions. So the Vedic language was never the dialect of the people.

These were uses for the yajna purposes and never for topics other than Yajnas. They were, therefore, Yajniya Vācs and all the rest are A-yajniya Vācs.

The texts of the Śrutis and the Praiṣas are *Yajniya Bhāṣā* and the rest are A-yajniya : whoever uses any such A-yajniya Vāc in Yajna times spoils the Yajna entirely unless he takes some expiatory step to undo the bad effects. There are clear provisions for these in the yajna manuals. The atonements so prescribed are *Prāyaschitta* Homas. These Homas are meant to remove all guilts for using A-yajniya Vāc.

For using A-Yajniya Vāc—(अयज्ञीय वाग्वचन निमित्त जपे विनियोगः) during the continuance of Yajna, the atonements are the *Vsiṣṇava Mantra* (*Ṛv* 1/22/17) according to the *Kātyāyana Śrauta Sutra* (2/2/6, व्याहृत्य वैष्णवं मन्त्रं जपेत्). The Śatapatha Brahmaṇ is very clear here.

यदिदं पुरा मानुषीं वाचं व्याहरेत् तत्रो वैष्णवीं वचं वा यजुर्वा जपेत्। यज्ञोव विष्णुस्तद्यज्ञं पुनरारभते तस्यो हैषा प्रायश्चित्ति दवदीततो त्वा गृह्णामीति देवानवदित्यु हि हविर्गृह्यते। (*Śat, B.* 1/1/4/6) i.e. if one ever utters *Mānuṣi Vāc* during Yajna time, he will atone for the mistake by repeating the *Vaiṣṇavi* mantras or the prescribed Yajus and in that case the Devas accept the offers.

Then the Yajniya Vāc was the only language used in Yajna and the Yajna literature has been written in that language but in no other works, this Yajniya or Vedic language has been used. It is unthinkable again how in such a rich language, no works were tried on any other subject by writers and poets of the Ṛgvedic time though they were surely highly advanced in intellect. The Yajna language was, therefore, meant exclusively for the Vedas. This was according to the Śatapatha Brāmaṇ the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Yajniya or Deva Vāc and at that time, there was another vāc which was meant for everything other than the Yajna works of the priests. Naturally, the language of the people and of the priests (excepting their talks during Yajna) was other than the Yajaniya Vāc and it was called *Mānuṣi Vāc* i.e., the dialect of men as opposed to that of the Devas (or non-human Vāc.) which must have been an extra-ordinary device with a view possibly to escape imitation.

The language of the people of that time was called the Mānuṣi Vāc (popular language). What was this language ? It must be one over which improvements have been effected to make it the Yajna language. It was simple Sanskṛt, current in the popular literature.

CHAPTER II

(I)

SAMPLES OF SIMPLE SANSKṚT (Verse)

Whoever have gone through the Vedas or books on other Vedic subjects, must have seen that the language is so stiff, and so peculiar that without having a thorough knowledge of the Vedic ways and uses, none can follow the Vedic language, however learned he may be in Sanskṛt. In form, in use and in the formation of words, he will find the language very familiar and still he cannot make out a rational meaning out of the text. On the other hand, when it is interpreted, he wonders how he failed to find out that pertinent meaning.

All these are done by mere playing with the roots-verbs and other sleights of grammatic peculiarities ; the language here is Sanskṛt, because the same sets of grammatic rules and words and root-verbs guide the language. But in appearance, Sanskṛt and Vedic are so different that one appears justified if he looks upon them as different, and as a matter of fact, the modern students of

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

the country so firmly believe it, that any contrary view is rejected without examination of its merits.

We have elsewhere shown that Sanskṛt and Vedic cannot be different languages from examinations of avilable facts, but they are learned discussions. Our attempts in the following pages shall be simple but clear. Our arguments are that (i) if we find verses or prose texts in the Vedic literature in simple Sanskṛt, the latter must have been the alternative language of composition : (ii) if the Pourāṇic type of verses and modern Sanskṛt are found in all kinds of Vedic literature from the Vedāngas to the Vedas, then simple Sanskṛt uniformly remained the language of composition in the past and (iii) if in the Ṛgveda, all different Mandalas contain verses in simple Sanskṛt, if the same Ṛṣi composed mantras in both the type of language in the same Sukta and if a Ṛṣi and his grandson composed verses in both the types —none can say that Vedic was the earlier dialect which was gradually simplified into Sanskṛt in the face of these irresistible reasons.

(II)

SIMPLE SANSKṚT OF PĀṆINI'S AGE

It is said that Pāṇini lived in the 6th century B.C. Then Āpiśali whose name has been mentioned in Pāṇini's grammar was older than the latter. So also Yāska lived earlier, and Boudhāyana, according to the current opinion, belonged to the 7th or 8th century B.C. We have supplied verses from these authors below : some verses have been quoted by Boudhayan and others which were current as long-standing Gāthās.

(1) (1) Āpiśoli lived before Pāṇini, but in his Śikṣā Sutras the following verses occur.

अष्टौस्थानानि वर्णानां उरःकण्ठं शिरस्तथा ।
जिह्वामूलञ्च दन्ताश्च नासिकोष्ठौच तालुकञ्च ॥
घोषोऽल्प प्राणताचैव महाप्राणः स्वरास्त्रयः ।
वाह्यंकरणमाहुस्तान् वर्णानां वर्णवेदिनः । 8/24

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(2) Pāṇini in his *Śikṣā* quotes a *Śloka* (i.e. Gāthā), of the Kauśikas. The famous Kauśikas belong to the family of Gāthi-Biswāmitra.

तत्रैते कौशिकीया श्लोकाः ।

सर्वान्तेऽ योगवाहत्वात् विसर्गादि रिहाष्टकः ।

अकारः उच्चारणार्थे व्यञ्जनेष्वनुवध्यते । (7/3)

(3) Yāska is said to have lived much earlier than Pāṇini and he quotes a verse (Ṛc as he says) as follows :—

गृत्समदमभ्युत्थितं कपिञ्जलो अभिववासे अभिवादिन्येपगर्भवति—

भद्रं वदं दक्षिणतो भद्रमुत्तरतो वद ।

भद्रं पुरस्तान्नवद भद्रं पश्चात् कपिञ्जलः । (Nirukta 9/1/8)

(4) Boudhāyana was older than Pāṇini according to the modern scholars. He quotes some of the earliest verses (*Ślokas*, as he says) known to have been composed by *Prajāpati*, the creator (*Boudhāyana Dharma Sutra* 2/7/15).

अपि चात्र प्रजापति गीतौ श्लोकौ भवतः

अनागतास्तु ये पूर्वामनतीतां तु पश्चिमाम् ।

सन्ध्यां नोपासते विप्राः कथं ते ब्राह्मणाःस्मृताः ।

These verses give sufficient indications, rather certain proofs as to the existence of simple Sanskṛt long before Pāṇini. So Pāṇini's creation of the language does not arise.

(III)

GĀTHĀS IN DIFFERENT BOOKS

Gāthās are floating verses containing morals, or references to noble life and work of great or popular persons. They continue through generations in the same form and have at last come down to us. We shall have long discourses as to their origin and continuance and shall examine their worth in our study of *Ancient Indian Literature* (now in the press).

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Let us quote some of them below :—

(1) ब्रह्मघ्ने च सुरापेच चौरे भग्नव्रते शठे ।
निस्कृतिं विहिता सद्भिः कृतघ्ने नास्तिनिष्कृतिः ।

(2) विपत्स्थान सहस्रानि भयस्थान शतानिच ।
दिवसे दिवसे मुढ़ मविशन्ति न पण्डितं ।

These are quoted from the *Sānti Parba* of the Mahābhārata and they appear exactly in the same form in the *Hitopodeśa* of much later composition.

(3) देशे देशे कलत्रानि देशे देशे च बान्धवाः ।
तन्तु देशं न पश्यामि यत्र भ्राता सहोदरः । (Rāmāyaṇa)

(4) उत्तरं यत् समुद्रस्य हिमाद्रेश्चैव दक्षिणं । सर्वं तद्भारतं वर्षं भारती यस्य सन्ततिः । (*Brahma Purāṇa*).

Several other Purāṇas record this Gāthā almost in the same form.

These and similar Gāthās are found in all kinds of ancient literatures. They are often introduced as गाथा-गीता-पुरातनैः, *i.e.* as the ancients sang, or तदेतद्गीतम् or तद्श्लोषः श्लोको भवति etc.

Here are the Marutta Gāthās as found in different books :—

(5) मरुत्तेन समनाभूद्यजमानो महीतले । विप्रानां परिवेष्टारः शक्राद्या स्त्रिदशोत्तमाः । (*Mark. P.* 129)

(6) मरुत्तस्य यथायज्ञ स्तथा कस्यामवद्भुवि । मरुतः परिवेष्टारः सदस्याश्च दिवौकसः । (*Bis. P.* 4/1/17)

(7) मरुतः परिवेष्टारः मरुत्तस्या भवन् गृहे । आवीक्षितस्य राजर्षे विंश्वेदेवासभासदः । (Mah/Dron/53/41)

(8) मरुतः परिवेष्टारः मरुत्तस्यावसन् गृहे । आवीक्षितस्याग्निःदत्ता विश्वेदेवा-सभासदः । (*Sat. Br.* 13/5/4/6)

(9) मरुतः परिवेष्टारः मरुत्तस्यावसन् गृहे । आवीक्षितस्य कामप्रे विंश्वेदेवा सभासदः । (*Ait. Br.* 39/7)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Gāthās say that in the Yajna of Marutta, son of Abikṣita, Maruta served the dishes to the Brāhmaṇas and Indra and other Devas sat (not only in the Yajna Vedi but) in the Assembly meeting beside other members present.

The Gāthās quoted above are a few only of those found in different kinds of Sanskṛt literature.

The reader will observe one peculiarity among them that they are in simple Sanskṛt in the Brāhmaṇs also. Different books quote many Gāthās in connection with different topics as in the first three Gāthās quoted. The fourth is a Gāthā on King Bharata's reign. The Brahma Purāṇa Gāthā about Bharata has been repeated in many other Purāṇas almost in the same form. There are Bharata Gāthās about his Yajna works in the Brāhmaṇs in different wordings and contexts. But with respect to the Marutta Gāthā, which is found in the Purāṇas, in the Mahābhārata and in the Brāhmaṇs, the subject matter is the same in all cases, though the wordings are not all alike. There are certain peculiarities among them in respect of the language and the contexts ; in the case of the Purāṇas, they are all alike. Again the same fact and form are retained in both the Mahābhārata and the Brāhmaṇs with respect to the Marutta Gāthās ; the slight differences that are observed in two cases under-lined in the texts, were necessitated due to the fact that the Śrutis (the Brāhmaṇs here) are not open to all like the Mahābhārata which is a popular work. The exact wordings of the Śrutis were not desired in the cases of popular literature. So exact Vedic things do not occur in peoples' books. A glaring instance of this may be quoted from the *Geeta* that quotes Verses from the Upaniṣad with slight variations—

Geetā 2/20 न जायते म्रियते वा कदाचिन्नायं भूत्वा भविता वा न भूयः ।
अजो नित्यः शाश्वतोऽयं पुराणो नहन्यते हन्यामाने शरीरे ।

Katha 1/2/18 न जायते म्रियते वा विपश्चिन्नायं कुतश्चिन्न बभूव कश्चित् ।

and the second line is exactly the same. There are other examples of the kind in the Geeta and elsewhere.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Gāthās, and consequently Simple Sanskṛt, in which they are composed, were therefore current during and long before the times of the Purāṇas, the Mahābhārata and the Brāhmaṇs ; so the language was known to the people in general even before the time of the books.

(IV)

SAMPLES OF THE SIMPLE SANSKṚT IN THE VEDIC LITERATURE

In the above section, the reader has seen that the verses called Gāthās in simple Sanskṛt have been quoted in the Brāhmaṇs composed in the stiff Vedic style. This suggests that the language of the quotation was kown to the writers of books on the Vedic subjects. If the quotations are very very few (say, one or two only) that cannot give enough proof for concluding that Gāthā's language was well-known to the writer and users, for there are Latin phrases in English writings, of which the ideas only are known to the reader, but he may not be expected to have any grounding in the language. But we may be definite in this regard, if we can procure similar simple verses in the body of the text. Fortunately there are numerous such instances in almost every kind of the books. For ready reference, we have selected for our reader, a few verses from different books representing the Vedic Literature. Had there been one or two instances only, in a book or two, there would have been room enough for suspicion that they might have been inserted afterwards : but such simple verses of the Gāthā type are available in books of every category in any number. The following is a collection of verses chosen from books on different subjects ; viz. The *Gṛihya Sutra*, the *Dharma Sutra*, the *Bṛhad-Devata*, book on Śikṣa, the *Charaṇa Vyuha*, the *Upaṇiṣad*, the *Brāhmaṇs*, the *Yajurveda Samhitās*, the *Atharvaveda*, and *Sāmas* not available in the Ṛgveda.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

From these, it is hoped that the reader will be convinced that simple Sanskṛt was well-known to the writers of all ages and that they could compose Simple Verses at ease. He further sees from the profuseness of the quotations that the language of the Gāthās was well-known to those for whom they were meant.

(V)

SAMPLES OF SIMPLE SANSKṚT (POETRY)

(1) *Gṛihya Sutra*—

मधुपर्के च सोमे च पितृ दैवत कर्मणि ।
अत्रैव पशवो हिंस्यान्नान्यत्रेत्य ब्रवीन्मनुः ॥

Sankhayana 2/16, and Manu Samhitā 5/41

(i) *Dharma Sutra*—

योऽनधीत्य द्विजोवेदमन्यत्र कुरुते श्रमम् ।
सजीवन्नेव शूद्रत्वमाशु गच्छति सान्वयः ॥

Vasiṣṭha 3/3 and Manu 2/168

(2) *Bṛhad Devata*—

वसिष्ट स्तृपितोन्नार्थी त्रिरात्रालब्ध भोजनः ।
चतुर्थ रात्रौ चौर्य्यार्थं वारुणं गृहमेत्यनु ॥
काष्टागारे प्रविशाय पालका स्वादि सुप्तये ।
यदर्जुनेति सप्तर्चं ददर्श च जजाप च ॥ etc. 7/55

(3) *Śikśā*—

संहिता नयते सैख्यं पदञ्च शशिनः पदम् ।
क्रमश्च नयते सूक्ष्मं यत्तत्पद मनामयम् ॥ Yājna Valkya

सर्व्वस्तु सौम्यमाख्यातं नाम वायव्यमिष्यते ।
आग्नेय स्तूपगः स्यात् निपातो वारुण स्मृतः ॥

Kātyāyana Prātiśākhya

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(4) *Charaṇa Vyuha*—

त्रिगुनं पठ्यते यत्र मन्त्र ब्राह्मणयोः सह ।
यजुर्वेद स विज्ञेयो शेषाः शाखान्तराः स्मृताः ॥

(5) *Upaniṣada*—

(i) न तत्र भाति सूर्यो न चन्द्रतारकं नेमा विद्युतो भान्ति कुतोऽयमग्निः
तमेव भान्तमनु भाति सर्व्वं तस्य भासा सर्व्वमिदं विभाति ॥ Katha 2/15

(ii) उमा सहायं परमेश्वरं प्रभुं त्रिलोचनं नीलकण्ठं प्रशान्तम् ।
ध्यात्वा मुनिर्गच्छति भूतो योनिं समस्त साक्षि तमसः परस्तात् ॥
Kaibalya 7

(iii) यस्यामतं तस्यमतं मतं यस्य न वेद सः ।
अविज्ञातं विजानतां विज्ञातमविजानताम् ॥ Keno 2/3

यथेह क्षुधिता बाला मातरं पर्युपासते ।
एवं सर्वाणि भूतानि अग्निहोत्रमुपासते ॥ Chhān 5/24/5

(iv) अङ्गुष्ठमात्र पुरुषोन्तरात्मा सदाजनानां हृदि सनिविष्टः ।
हृदामन्वीशः मनसाभि क्लप्तः य एतद्विदुरमृतास्ते भवन्ति । (")

(v) प्राणस्येदं वशे सर्व्वं त्रिदिवे यत् प्रतिष्ठितम् ।
मातेव पुत्रान् रक्षस्व श्रीश्च प्रज्ञां च विधेहि ॥ Praśna 2/3

(vi) सूचनात् सूत्रमित्याहुः सूत्रं नाम परं पदं ।
तत् सूत्रं विदितं येन स विप्रो वेदपारगः ॥ Brahma

(vii) अन्नाद्भूतानि जायन्ते जातान्यन्नेन वर्धन्ते ।
अद्यतेऽत्ति च भूतानि तस्मादन्नं तदुच्यते ॥ Tait. 2/2/2

(viii) यदा सर्व्वे प्रमुच्यन्ते कामा येऽस्य हृदि श्रिताः ।
अथ मर्त्योऽमृतो भवत्यत्र ब्रह्म समश्नुते ॥ Śāṭyāoniya 25

(ix) एतदेवाक्षरं पुरुयं एतदेवाक्षरं परम् ।
एतदेवाक्षरं ज्ञात्वा यो यदिच्छति तस्यतत् ॥ Maitri 6/4

(x) असूर्य्यानामते लोका अन्धेन तमसावृता ।
तां स्ते प्रेत्याभि गच्छन्ति ये के चात्महनो जनाः ॥ Isha 3

(6) *Brāhmaṇ* :—

(i) ऋग्भ्यो जातं वैश्यवर्णमाहुः यजुर्वेदं क्षत्रियस्याहुर्योनिम् ।
सामवेदा ब्राह्मणानां प्रसूति पूर्वे पूर्वेभ्य वच एतदूचुः । Tait. Br. 3/12/9/4

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(ii) सद्यश्शं त्रिषु लिङ्गेषु सर्वासु च विभक्तिषु ।
वचनेषु च सर्वेषु यन्नव्येति तदव्ययम् ॥ Go. Br. 1/1/26

(7) *Yajurveda* :—

(i) देहि मे ददामिते नि मे धेहि नि ते दधे । *
नि हरामि त्रिमे हरा निहारं नि हरामि ते ॥
Tait 1/8/4/3 and Madhy 3/50

(ii) मम नाम प्रथमं जातवेदः पिता माता च दधतुर्यदग्रे ।
तन्त्वं विभृहि पुनरामदैतो स्तवाहं नाम बिभराणि अग्ने ॥
Tait 1/10/1, Kathaka 7/19

(iii) हविष्मती रिमा आपो हविष्मान् देवो अध्वरः ।
हविष्मां आविवासति हविष्मान् अस्तु सूर्यः ॥ Tait 1/3/12, Mait 1/5/1 and Madhya 6/23, Khat 3/9, Kapi 2/16, Kanwa 6/33

(iv) सूर्य एकाकी चरति चन्द्रमा जायते पुनः ।
अग्निर्हिमस्य भेषजम भूमिरावपणम् महत् ॥ Madhy 23/46

(8) *Atharva Vadas* :—

(i) यशा इन्द्रो यशा अग्निर्यशाः सोमो आजायत ।
यशाविश्वस्यभूतस्य अहमस्मियशस्तमः ॥ 6/39/3 of Atharva

(ii) कालः प्रजा असृजत कालो अग्रे प्रजापतिम् ।
स्वयम्भू कश्यपा कालात् तपः कालादजायत ॥ 19/53/10 of Brahma

(iii) अभिवर्त्तेन मनिना येनेन्द्रो अभिवावृधे ।
तेनास्मान् ब्रह्मणस्पति अभिराष्ट्रायवर्धय ॥ 1/29/1 of Vasiṣṭha

(9) *The Sāmamantras not found in the Ṛgveda* :—

ऋचं साम यजामहे याभ्यां कर्म्मानि कृण्वते ।
एते सदसि राजतो यज्ञं देवेषु यच्छतः ॥ Sāma 349 and Atha. 7/54/1

अहमस्मि प्रथमजाऋतस्य पूर्वं देवेभ्यो अमृतस्य नाम ।
यो मा ददाति सइदेव माव दहमन्नमन्नमदन्त मधि ॥ Sāma 594 *
(स इत् एवं आवत् अहं अन्नं अन्नं अदन्तम् अधि ।)

---

* This reminds one of Kirātārjuniya's writings such as 15|5,25

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(VI)

Rgvedic Samples of Simple Sanskṛt

The quotations supplied here do not include any Ṛcmantra, so some may think that the Rgvedic Ṛṣis might be ignorant of simple Sanskṛt. So samples of the Gāthā type of language from the Ṛgveda are quoted here.

In our list we have tried to show that in both the styles—*Vedic* and *Gāthā*, verses were composed by the

(*i*) Five generations of the Vedic Ṛṣis,
(*ii*) Ṛṣis of all 10 mandals, and
(*iii*) Ṛṣis belonging to the same sukta.

We have further shown cases where the earlier Ṛṣis composed Ṛcs in the *Gāthā* style, but the later Ṛṣis composed verses in stiff Vedic Language.

It is therefore hoped that our reader will be convinced of the fact that Ṛṣis of the Ṛgvedic time were experts in simple Sanskṛt also.

For convenience, we have prepared 2 lists. The list 'A' contains 20 Ṛcs in the very stiff Vedic style but list 'B' contains the equal number of Ṛcs in simple Sanskṛt.

List A

(1) विदद् यदी सरमा रुग्नमद्रेर्महि पाथः पूर्व्यं सध्र्यक्कः ।
अग्रं नयत् सुपद्यक्षराणा मच्छारवं प्रथमा जानतीगात् ॥
(Ṛv 3/31/6 Kuśika)

(2) ओजिष्ठं ते मधतो मेद उद्भृतं प्रते वयं ददामहे ।
श्रोतन्ति ते वसो स्तोका अधित्वचि प्रेति तान् देवशोविहि ॥
(3/21/5, Gāthi, Kuśika's son)

(3) उपो नयस्व वृषणा तपुषेपा तेमव त्वं वृषभः स्वधावः ।
असेतामश्वा वि मुचेह शोणा दिवे दिवे सदृशीरद्धि धानाः ॥
(3/35/3 Biśwāmitra, Gāthi's son)

(4) वीदू चिदारु जत्रभि र्गुहा चिदिन्द्र वह्निभिः । अविन्द उस्रिया अनु ॥
(1/6/5 Madhuchhandā, Biśwāmitra's son)

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

(5) ब्वं वलस्य गोमतोऽपावरद्रिवो विलं ।
त्वां देवा अविभ्युषस् तुज्यमानास आविषुः ॥
(1/11/5 Jeta, Madhuchhandā's son)

(6) अवर्महं इन्द्र दाद्हि श्रुवीनः शुशो च हिन्वैः
क्षमा न भीषां अद्रिवो घृनान्न भीषां अद्रिवः ॥
शुष्मिन्तमो हि शुष्मिभि र्वधैरुग्रेभिरीयसे ।
अपरुषन्नो अप्रतीतशूर सत्वभि स्त्रिसप्तैः शूर सत्वभिः ॥
(1/133/6 Paruchhepa)

(7) अस्मे रयिं न स्वर्थं दमुनसं भगं दक्षं न पपृचासि धर्णसिम् ।
रश्मींरिव यो यमति जन्मनी उभे देवानां शंसमृत आचशुक्रतुः ॥
(1/141/11 Dirghotama)

(8) स्वातिर्ण वोऽमवती स्वर्वती त्वेषा विपाकामरुतः पिपिष्वती ।
भद्रा वो रातीः पृणतो न दक्षिणा पृथुज्रयीअसूर्येव जञ्जती ॥
(1/136/7 of Agastya)

(9) अर्वाञ्चो अद्या भवता यजत्रा आवो हार्दि भयमान व्ययेयम् ।
त्राध्वं नो देवा निजुरो वृकस्य त्राध्वं कर्त्तादवपदो यजत्रा ।
(2/29/6 Gritsamada)

(10) वि पाजसा पृथुना शोशुचानो बाधस्व द्विषो रक्षसो अमीवाः ।
सुशर्मणो बृहतः शर्मणि स्या मग्नेरहं सुहवस्य प्रणीतौ ॥
(Rv 3/15/1 of Utkila, Kata's son and Biśwāmitra's grandson)

(11) स सुष्टुभा स ऋक्वता गणेन वलं रुरोज फलिगंरवेण ।
बृहस्पति रुस्रिया हव्यसूदः कनिक्रदद् वावशती रुदाजत् ॥
(4/50/5 of Vāmadeva)

(12) महान्तं कोशमुदचा नि षिञ्च स्यन्दन्तां कुल्या विषिताः पुरस्तात् ।
घृतेन द्यावा पृथिवी व्युन्धि सुप्रपानं भवत्व घन्याभ्यः ॥ (5/83/8 Atri)

(13) मा जस्वने वृषभ नो ररीथा मा ते रेवतः सख्ये रिषाम ।
पूर्वीष्ट इन्द्र निषिधो जनेषु जह्यसुष्वीन् प्रवृहापृणतः ॥
(6/44/11 Śamyu, Bṛhaspati's son)

CC-0. Agamnigam Digital Presevation Foundation,Chandigarh

(14) वह्याहि सुनो अस्यद्मसद्वा चक्रे अग्निर्जनुषा ज्मान्नम् ।
स त्वं न ऊर्जसन् ऊर्जधा राजेव जेरवृके क्षेष्यन्तः ॥ (6/4/4 Bharadwāja)

(15) युध्मो अनर्वा स्वजकृत् समद्वा शूरः सत्रापाभ् जनुषे मंपाढ्हः ।
व्यास इन्द्रः पृतनाः स्वोजा अधाक्षिध्यं शत्रूयन्तं जघान्न ॥ (7/20/3 Vasiṣṭha)

(16) आ नो विश्वान्यश्विना धत्तं राधां स्यह्या ।
कृतं न ऋत्वियावातो मा नो रीरधतं निदे ॥ (8/8/13 Sāddhwansa)

(17) अहं हिते हरिवो ब्रह्म वाजयु राजि यामि सदोतिभिः ।
त्वामिदेव तममे समश्वयु गव्युरग्रे मथीनाम् ॥ (8/53/8 Madhya)

(18) अपामि वेदूर्मयस्तुराणाः प्रमणीषा ईरते सोममच्छ ।
नमस्यन्तीरूप च यन्ति सं चाऽच विशन्त्युशतीरूशन्तम् ॥
(9/95/3 Praskanwa Kānwa)

(19) वंसगेव पूषर्या शिस्वाता मित्रेव ऋता शतरा शातपन्ता ।
वाजेवोच्चा वयसा धर्मेष्ठा मेषेवेषा सपर्या पुरीषा ॥ (10/106/5 Bhutamsa)

(20) सृगयोव जर्भरी तुर्फरीतू नैतोशेव तुर्फरी पर्फरीका ।
उदन्यजेव जेमना मदेरू ता मे जराय्वजरं मरायुः ॥ (10/106/6 do)

List B

(1) पतिर्भव वृत्रहन सुणतानां, गिरां, विश्वायु वृषभो वयोधाः ।
आ नो गहि* सख्येभिः शिवेभि महान् महीभिरुतिभिः सरण्यन् ॥
(3/31/18 Kuśika, Gāthi's father)

(2) दधिक्रामग्निं उषसञ्च देवीं बृहस्पतिं सवितारञ्च देवम् ।
अश्विनामित्रावरुणा भगञ्च वसून् रुद्रान् आदित्यान् इह हुवे ॥
(3/20/5 Gāthi, Kuśika's son)

(3) य इमे रोदसी उभे आहमिन्द्र मतुष्टवम् ।
विश्वामित्रस्य रक्षति ब्रह्मेदं भारतं जनम् ॥
(3/53/12 Biśwāmitra, Gāthi's son)

---

* आ नो गहि=नः आगहि=नः आगच्छ, it is a peculiar Vedic device previously shown (Vide. *Sat. Br.* 1/1/4/12).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

(4) गायन्ति त्वा गायत्रिनो अर्चन्ति अर्कं मर्किणः ।
ब्राह्मण स्त्वा शतक्रत उद्वंशमिव येमिरे ।।
(1/10/1 Biśwāmitra's son Madhuchhandā)

(5) पुरां भिन्दुः युर्वा कविः अमितौजा अजायतः ।
इन्द्रो विश्वस्यकर्मणो धर्ता वज्री पुरुस्तुत ।।
(1/11/4 Jeta, Madhuchhandā's son)

(6) इन्द्रं मित्रं वरुणमग्नि माहुरथो दिव्यःस सुपर्णो गरुत्मान् ।
एकं सद्विप्रा वहुधा वदन्ति अग्निं यम्:मातरिश्वान माहुः ।।
(1/164/46 Dirghotamā)

(7) ये देवासो दिव्येकादशस्थ पृथिव्यामध्ये एकादशस्थः ।
अप्सुक्षितौ महिनैकादशस्थ ते देवासो यज्ञमिमं जुषध्वम् ।।
(1/139/11 Paruchhepa)

(8) अम्वितमे नदीतमे देवितमे सरस्वति ।
अप्रशस्ता इव स्मसि प्रशस्तिं अम्व नः कृधि ।। (2/41/16 Gritsamada)

(9) भवानो अग्ने सुमना उपेतौ सखेव सख्ये पितरेव साधुः ।
पुरुद्रुहो हि क्षितयो जनानां प्रति प्रतीचीर्दहनादराती: ।।
(3/18/1 Kata, Biśwāmitra's son)

(10) चत्वारि शृङ्गा त्रयो अस्यपादाः द्वे शीर्षे सप्तहस्तासो अस्य ।
त्रिधा वद्धो वृषभो रोरवीति महो देवो मर्त्यां आविवेश ।। (4/58/3 Vāmadeva)

(11) यं वै सूर्यं स्वर्भानुस्तमसा विध्यदासुरः ।
अत्रयस्तमन्व विन्दन् नहि अन्ये अशक्नुवन् ।। (5/40/9 Atri)

(12) सकृद्ध द्यौरजायत सकृद्भूमिरजायत ।
पृश्न्यां दुग्धं सकृत्पय स्तदन्यो नानु जायते ।।
(6/48/22 Śanju, Bṛhaspati's son)

(13) य आस्ते यश्चरति यश्च पश्यति नो जनः ।
तेषां संहन्मो अक्षाणि यथेदं हर्म्यं तथा ।। (7/55/6 of Vasiṣṭha)

(14) यामिः कण्वं मेधातिथिं यामिर्वेशं दशव्रजं ।
याभि गींर्ष्यमावतं ताभिर्नो वतं नराः ।। (8/8/20 Sāddhansa Kānwa)

(15) एक एवाग्निर्बहुधा समिद्ध एकः सूर्यो विश्वमनु प्रभूतः ।
एकैवोषाः सर्वमिदं विभा त्येकं वा इदं वि बभूव सर्वम् ।।
(8/58/2 Medhya-Kanwa)

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(16) पुनन्तु मां देव जना: पुनन्तु रसवोधिया ।
विश्वेदेवा पुणीतमा जातवेद पुणीहिमा ।।
(9/67/27 Pabitra Āngirasa)

(17) य: पवमाणीरध्येति ऋषिभि: संभृतं रसं ।
सर्वं स पूतमश्नाति स्वदितं मातरिश्वना ।। (9/67/31 Kaśyapa)

(18) आयने ते परायने दूर्वा रोहन्तु पुष्पिणी ।
हृदाश्च पुण्डरीकाणि समुद्रस्य गृहा इमे ।। (10/142/8 Stambhamitra)

(19) समानो मन्त्र: समिति: समानी समानं मन: सह चित्तमेषाम् ।
समानं मन्त्र मभिमन्त्रयेव: समानेन वो हविषा जुहोमि ।।
(10/191/3 Sambanana)

(20) ध्रुवं ते राजा वरुणो ध्रुवं देवो वृहस्पति: ।
ध्रुवं त इन्द्रश्चाग्निश्च राष्ट्रं धारयतां ध्रुवम् ।। (10/173/5 Dhruba)

In list 'A' 20 Rcs have been selected (*i*) from those of the five generations of the Rgvedic poets of the *Kuśika family* viz. *Kuśika-Gāthi-Viśwāmitra-Madhuchhandā-Jeta* and (*ii*) from mantras of 10 different Mandalas. Each of the mantras is extremely difficult ; the unaccustomed reader will find very very few words known to him. They represent the type of the Vedic Verses of which Rgveda is constituted.

List 'B' consists of 20 more Rcs selected in the aforesaid line but are so easy that those who understand the *Pourāṇic* text can realise the ideas in these Rcs fully or partially or at least the language will appear to be very familiar to them.

The first verses of both of the lists belong to the same Sukta Rv 3/31, the former is the 18th Mantra and the latter, the 6th. of it. The *Jeta* mantras of both the lists (the fifth in each) and the *Sāddhansa* mantras (A/16 and B/14) have also been selected from the same Sukta. These mantras of both the types were thus composed in the same setting and for the same Yajna. Again Kata's Rc (B/9) is in the *Pourāṇic* language while his son Utkila's mantra (A/10) is in the Vedic style, so the simple type appears to have been current in both generations and earlier as well.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

We further observe that all Ṛṣis could and did write in both the types ; so simple Sanskṛt was certainly known to the Ṛgvedic poets themselves and also to those by whom Ṛcmantras were used.

The numbers of mantras in the simple style are very very few in the Ṛgveda and this has given rise to the contention of the modern scholars that these were interpolations of subsequent times. This point brings in its train another question : *when were they inserted* ? The number of mantras and the suktas of the Ṛgveda, like all other vedic works, have been carefully counted from different angles of vision, seperately and chapter by chapter, so no interpolation can be made without disturbing a lot of universally respected books. The author of *Aitareya Āranyaka* knew the mandala divisions and *Yāska* knew of the existence of *Suktas' Samhitā*. The Indian readers unanimously declare that *Kṛṣṇa Dwaipāyana* had the Veda divided in the 4 Vedas and his disciples collected the works of different *Śākhās* and standardised the lengths of each book on *Śruti* by counting the number of divisions and subdivisions, and the numbers of the *Padas*, syllables and even letters, to check all further handlings. So if we agree with the theory of interpolation, we go back to the times *of Vyāsa, Yāska* and *Aitareya Āranyaka* : as the age of interpolation was before them. But actually that was the time of compilation and final editions of the *Śrutis*. So the interpolation theory does not hold good.

If the mantras of the list *B* were interpolations, how then to reconcile existence of both the types in one and the same Ṛc ! Let us take a mantra of Ṛṣi *Bharadwāja* of the 6th mandala to clarify our point. It is as follows :—

रथे तिष्ठन् नयति वाजिनः पुरः यत्रयत्र कामयते सुषारथि ।
अभिशूनां महिमानं पलायत मनः पश्चादनुयच्छति रश्मयः ॥ (Ṛs 6/75/6)

In the prose rendering, it is as below—

सुषारति (Peculiar Vedic Sandhi) रथे पुरः तिष्ठन् यत्रतत्र कामयते (तत्रतत्र) वाजिनः नयति ।

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

This is surely our *Pourāṇic* style but the second half of the mantra is in vedic language. To think of interpolation here in this case, is unthinkable ; so we can confidently infer that the Vedic people had the knowledge of the simple *Pourāṇic* type of the language.

We have shown that the Vedic language is no other than simple Sanskṛt, for both are guided by the same rudimentary laws of the language. To exemplify this, let us explain Ṛv 10/106/6 (*A*/20) after Yāska.

सृगयेव (like Śṛni, a weapon) जर्भरी (protecters, root *bhṛ*=to protect) तुर्फरीतु (the chastiser of enemy, from root *tṛf*=to do harm, to kill) नैतोशे व (son of Nitośa, *i.e.*, one who always kills his enemy, from root toś=to kill, *Nig.* 2/19). They again are तुर्फरी (quick facers of enemy, root *tṛf* or *tup*=to perform quickly) and पर्फरीका (breakers of enemies strength, from root *Pṛ*=to fill or *Phala*—to break) उदन्यज एव (as beautiful as the moon, who is born of *udaka* or ocean) जेमना (ever victorious, from root *Ji*=to conquer) मदेरु (proud of one's powers, from root *mad*=to please, to elate) ता (the *Aswins* with such qualities), मे (to me who am) जरायु : (born of the mother's जरायुः *i.e.* womb) and hence मरायुः (am sure to die, from root *mṛ*=to die). Pray grant me अजरम् (immortality from *Jarā i.e.*, infirmity).

We have supplied only the roots above, but those who desire to ascertain the grammatic derivations and building of each word, may consult *Durga* in his commentary of *Yāska* (vide *Nir* 13/1/5). The etymology and inflections of words and declension of verbs etc. here, are guided by the popular grammar.

This Ṛc in translation is like the following :—Like śṛni, the Aswins are protectors and at the same time chastisers of the enemies. They belong to a line of the destroyers of the enemies. They quickly come to face the foes as soon as invoked. They do not cease by killing the enemy alone but shatter his strength altogether. They are as beautiful as the moon. Victory always sides with them. They are proud of their real prowers. We pray to such *Aswins* to grant us immortality even though we are liable to death due to our birth from mother's womb.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

These examples then show that the Ṛgvedic poets knew simple Sanskṛt and often composed verses in it and also that simple Sanskṛt and Vedic language are one and the same though the latter is made artificially difficult.

These findings again quite tally with the conclusions arrived at from a study of the text of other kinds of the Vedic literature. So the evidences from ancient records unanimously decide that simple Sanskṛt was well known to the Vedics of all ages and they composed verses in it to pray with or to sing.

We then establish that simple Sanskṛt was known to all during the Ṛgvedic time and was also the language of poetic composition.

CHAPTER III

SAMPLES OF SIMPLE SANSKṚT (Prose)

(I)

Popular Prose in Vedic Times

In course of our discussion in the last section, we showed that though the Vedic texts have been composed in the Vedic type of the language principally, there are verses in simple Sanskṛt (*a*) forming the body of the book or (*b*) as quotations from other books. The former indicates that the authors and users of those books knew simple Sanskṛt and could compose verses in it, but the latter points to the fact that there existed narrative literature in heroic and lyrical verses. We shall in this section produce before our readers quotations in prose from all kinds of Vedic prose literature, *viz.* from the *Vedas*, the *Brāhmaṇs*, the *Āraṇyakas*, and the *Upaniṣads*.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

These books are written in the rigidly Vedic type of language no doubt but here as well the authors have indulged themselves in often using Simple Sanskṛt in introducing a topic or in course of discussions. The texts quoted have often been supplied by disjoining Sandhis, so that the reader may see how purely simple Sanskṛt, these pieces are, but in some cases the original have been kept intact. In each of the cases, one with some knowledge of Sanskṛt will find no difficulty to follow the meaning. We have quoted only a few lines but latter parts of these pieces will appear Hebrew even to an ordinary Sanskṛt Scholar.

Our aim in quoting is to show that, what we call simple Sanskṛt, was well-known to the Vedics who compiled or used these books. The texts here are in elegant style showing extreme facility of those people in expressing ideas in it. Consequently it was of very long currency when the Vedic people flourished.

Another phase of the question is that the narrative form of discussion was very favourite with Vedic people. This fancy was so persistent that in every age, it was their habit to begin discussions with stories, and a remarkable fact is that, in the story parts, the language is simple Sanskṛt. Possibly there was prose story literature in this style current at the time.

The sample of writings quoted below are so numerous and so scattered over the books that the question of interpolation afterwords is unthinkable.

It is clear then that the authors and users of these books knew simple Sanskṛt thoroughly and composed popular story books in it.

The reader will see below prose quotations from all kinds of the Vedic literature and test our findings.

(1) *Atharva Veda* :—

स (व्रात्यः) सम्वत्सरमूर्ध्वोतिष्ठत् तं देवा अब्रुवण्, व्रात्य किंनु तिष्ठसि, इति सोऽब्रवीत् आसन्दीं मे संभरन्तु इति । तस्मै व्रात्याय आसन्दीं समभरण् ।

(15/3/1-3)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(2) *Yajurveda* :—

(i) मनु पुत्रेभ्यो दायं व्यभजत्। स नाभानेदिष्ठं ब्रह्मचर्यं वसन्तं निरभजत्। स आगच्छत्। सोऽब्रवीत् कथा मा निरभाक् इति। न त्वा निरभाङ्मिति अब्रवीत्। आङ्गिरस इमे सत्रम् आसते, ते 'सुवर्गं लोकं' न प्रजानन्ति। तेभ्यः इदं ब्राह्मणं ब्रुहि। ते सुवर्गं लोकं यन्तो य एषां पशवः तान् ते दास्यन्तीति। (Tait Sam 3/1/9/4)

(ii) देवाश्च वा असुराश्च अस्पर्धन्त। स वृत्र इन्द्रं अब्रवीत् त्वं देवानां श्रेष्ठोऽसि, अहम् असुराणां। संशक्कावाव मा ना अन्योन्यं अवधीत् इति तौ वै समाम् एतां अनभिद्रोहाय। ते देवा वृत्रं अमन्यन्त अयं वाव इदं भविष्यति इति।

(Mait Sam 4/3/4)

(iii) नैमिष्या वै सत्रमासत। ते उत्थाय सप्तविंशतिं कुरू पञ्चालेषु वत्सतराण् अवन्वत। तान् वकोदाल्मिः अब्रवीत्। यूयम एव एतान् विभजध्वम्। इमं अहं धृतराष्ट्रं वैचित्रवीर्यं गमिष्यामि। सह्यम् गृहान् करिष्यति इति, तं आगच्छत्। (Sandhi disjoined) तन्नासूर्ज्ञं तं प्राकालयतौता गा ब्रह्मबन्ध इत्यब्रवीत् पशुपतिर्गा हन्ति ताः पर पचमानश्चेरेति। (actual texts Kath. Sam 10/6)

(3) *Brāhman Samples* :—

(i) विश्वन्तरः ह सौपबनः श्यापर्नान् परिचक्षानः विश्यापर्नं यज्ञं आजह्रे। तत् ह आनुबुध्य श्यापर्नाः तं यज्ञं आजग्मुः। ते ह तत् अन्तर्बेदि आसां चक्रिरे, तान् ह दृष्ट्वा उवाच पापस्य वा इमे कर्म्मनः कर्तारः आसते, अपुतायै वाचः वदितारः यत् श्यापर्नां इमान् उत्थापयत इमे मे अन्तर्बेदिमा आसिषत इति। तथा इति तान् उत्थापयाञ्चक्रुः इति। (Ait. 35/1)

(ii) सो ब्रवीत् प्रजापतिः, छन्दांसि रथो मे भवत। युष्माभिः अहम् व्रतम् अध्वानम् अनुसञ्चरानि इति। तस्य गायत्री च जगतीच पक्षौ अभवताम्। एतम् अध्वानम् अनुसमाचरत्। एतां ह वै छन्दोरथम् आस्थाय एतां अध्वानम् अनुसञ्चरति, येन एषः एतत् सञ्चरति। (Taittiriya Brāhman 1/5/12/5)

(iii) त्रयी वै विद्या ऋचः यजूंषि सामानि। इयमेव ऋच, अस्यां हि अर्चति, यः अर्चति स वाग् एव ऋचः वाचाहि अर्चीति। यः अर्चति स अन्तरीक्षम् एव जजुंषि द्यौः सामानि, सा एषा त्रयी विद्या सौम्ये अध्वरे प्रयुज्यते। इमं एव लोकं ऋचा जयति। अन्तरीक्षं यजूषा, दिवमेव साम्ना। तस्मात् यस्य एका विद्या—अनूक्तास्यात् अनु एव अपि इतरयोः निर्मितं विवक्षेत। इमम् एव लोकं ऋचा जयति अन्तरीक्षं यजुषा दिवमेव साम्ना। (Sat. path 4/6/7)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(4) *Āranyakas*—

(i) तं (विश्वामित्रं) इन्द्र उवाच ऋषे प्रियं वै मे धाम उपागा । वरं ते ददामीति । स होवाच त्वाम् एव जानीयाम् । तम् इन्द्र उवाच प्राणो वा अहम् अस्मि, ऋषे प्राणः त्वं प्राणः सर्वाणि भूतानि प्राणः हि एष य एष तपति स एतेन रूपेण सर्वा दिशः विष्टः अस्मि । तस्यमे अन्नं मित्रं दक्षिणं तत् वैश्वामित्रं एषः तपन् एव अस्मि इति होवाच ।

(Ait. 2/3/11)

(ii) आप वा इदम् आसन् सलिलमेव । स प्रजापतिः एकं पुष्कर पर्णे समभवत् । तस्य अन्तर्मनसि कामः समवर्त्तत इदं सृजेयम् इति । तस्मात् यः पुरुषः मनसा अभिगच्छति तत् वाचा वदति तत् कर्मणा करोति ।

स तपः अतप्यत । स तपस्तप्त्वा शरीर मधूनुत । तस्य यन्मांसं आसीत् ततोऽरुणाः केतव वातरशना ऋषयः उदतिष्ठन् । ये नखाः ते वैखानसाः ये वालाः ते वालखिल्याः * यो रस सो पाम् । इति ।

अन्तरतः कूर्म्मं भुतं सर्पन्तम् । तम् अब्रवीत् मम वै त्वङ् मांसा समभूत् । नेत्यब्रवीत् पूर्वं एव अहम् इह आसम् इति । (Taittiriya 1/23)

(5) *Upaniṣads* :—

(i) स तस्मिन्नेव आकाशे स्त्रियं आजगाम बहु शोभमानां उमां हैमवतीं, तां ह उवाच किम् एतत्, यक्षम् इति । सा ब्रह्मेति होवाच, वा एतद्विजये महीयध्वमिति, ततो हैव विदाञ्चकार ब्रह्मेति । (Keno 3/12, 4/1)

(ii) अथ खलु सौम्येमं सनातनमात्मधर्मं वैष्णवीं निष्ठां लब्धा यस्तामदूषयन् वर्त्तते स वशीभवति, स पुराय-श्लोको भवति·····स परंब्रह्म भगवन्तमाप्नोति ।

(Sātyāyaniya. 30)

(iii) एवमेव खलु सौम्येमाः सर्वाः प्रजाः सतः आगम्य न विदुः सतः आगच्छामहे इति । ते इह व्याघ्रो वा सिंहो वा वृको वा वराही वा·····मशको वा यद्यद् भवन्ति तत् आ भवन्ति । स य एषो अणिमा एतत् आत्म्यं इदं सर्वं तत्सत्यं स आत्मा तत्त्वमसि श्वेतकेतो इति । (Chh. 6/10/2-3)

(iv) स वा अयमात्मा सर्वस्य वशी सर्वस्य ईशानः सर्वस्य अधिपतिः सर्वमिदं प्रशास्ति यदिदं किञ्च स न साधुना कर्मणा भूयात् न एव असाधुना कनीयान् एष भूताधिपतिः लोकेश्वर एष लोकपाल स सेतुर्विधरण एषां लोकानाम् असम्भेदाय । तमेतं वेदानुवचनेन विविदिषन्ति ब्रह्मचर्येण तपसा श्रद्धया यज्ञेन अनाशकेन च एतमेव विदित्वा मुनिर्भवति एतमेव प्रव्राजिनो लोकमीप्सन्तः प्रव्रजति । (Br. 4/4/24-25)

---

* The reader will see that the Vālakhilya Ṛṣis are not modern ones, as many construe खिल्य=खिल i.e. subsequent addendum. They are a very old batch of Ṛṣis.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(v) उशन् ह वै वाजश्रवसः सर्ववेदसं ददौ, तस्य ह नचिकेता नाम पुत्र आस । त ं ह कुमारं सन्त ं दक्षिनासु नीयमानासु श्रद्धा विवेश सोऽमन्यत । .....स होवाच पितरं तात कस्मै मां दास्यसीति । द्वितीयं तृतीयं त ं होवाच मृत्यवे त्वा ददामीति । (Katha 1/1,2,4)

(6) *Yāska's Nirukta* :—

देवापिश्चार्ष्टिषेणः शन्तनुश्च कौरव्यौ भ्रातरौ बभुवतुः । शन्तनुः कर्णीयानभिषेचयाञ्चक्रे । देवापि स्तपः प्रतिपेदे । ततः शन्तनो राज्ये द्वादश वर्षाणि देवोन ववर्ष । तमूचुर्ब्राह्मणाः अधर्म स्तयाऽचरितो ज्येष्ठं भ्रातरमन्तरित्या भिषेचितं तस्मात्ते देवोन वर्षतीति । स शन्तनु र्दैवापिं शिशिक्ष राज्येन । तमु वाच देवापिः— पुरोहितस्ते असानि याजयानि च त्वा इति तस्मै तद्वर्षकाम सूक्तं (Rv. 10/98/5) तस्यैषा भवति । (2/3/10)

In the above quotations, the reader will observe one peculiarity. Here almost all the pieces are in the narrative form, and this selection was not intentional but accidental. The mode of approach to a subject and treatment thereof in the Vedic literature have almost always been made in this narrative form with a specific story suitable to clear the point. Where there is no parallel stories, the chapter begins with the story of the eternal wars between *Devas* and *Asuras*. In fact, it was as it appears, a fancy with the authors of the Vedic literature to begin a topic from a simple story and passing gradually through relevent phases to draw deeper lessons out of it. This story-telling propensity has persistently been marked in all types of the Vedic literature. There are several stories in the *Vedas*, the *Brāhmaṇs* and the *Upaniṣads*, the presentations of facts of which exhibit great skill of the writers in the art. The stories of the theft and recapture of the cows of the *Āngiras*, the *Ṣunahsepa* story, the *Manu-Matsya* story are a few of such narratives.

Another peculiarity is observed there that in almost all cases the story-parts have been in simple Sanskṛt everywhere. This is rather a sure indication of the existence in simple Sanskṛt a rich narrative literature prior to the Vedic times : for the Ṛgveda, the Yajurveda and the Brāhmaṇs have made only passing references to numerous stories, many of which have

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

been preserved in the Purāṇas, the Mahābhārata and other books, and secondly ages must have made simple Sanskṛt so facile for narration, whereas the Vedic style is unfit for it due to its symbolic and aphoristic nature of expression.

All these facts, in passing, bear eloquent testimony to the existence of an extensive story-literature in the popular language, which when found decaying, *Vyāsa* and *Sutas* thrust many of them into the Mahābhārata and the Pourāṇic literature and preserved them from going into oblivion, but a good majority of them have been lost to us.

The Vedic literature having quoted verses in simple Sanskṛt in the body of the text proves that simple Sanskṛt was known to the Vedics and was used by them in composition.

(II)

TLE LANGUAGE OF SPEECH OF THE VEDIC PEOPLE

We have uptil now tried to establish that simple Sanskṛt was known to the Vedics and it was the language of their composition. It is yet to ascertain what the language of speech at that time was.

We have seen that there were two methods of expressing ideas, viz. the Vedic type and the simple Sanskṛt method. Of these, the Vedic is very learned and the other is very simple—so common sense suggests that the latter was meant for people and the other for the learned. The reader has seen that according to the *Brāhmaṇ* and the Vedas, there are four different ways of expressing the idea, "come here" i.e. एहि, आद्रव, आगहि and आधाव for *Brāhmaṇ*, *Rājanya*, *Vaisya* and *Śudra* addresses respectively.

It is not possible in a language of natural growth. And it is not again possible for the common man to learn so many distinctions. Moreover, at the beginning of the society, people were not split into so many classes ; there grew one form of language for all. Quite in keeping with this, in simple Sanskṛt, there was the same form of the expression for all the four castes.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Such being the case, it should be our worthwhile to ascertain which of the two was the form of speech of the Vedic people. But excepting the Vedic literature, we have no other sources to resort to, for this purpose. The dialogues are our saviour here and fortunately they are numerons in the Vedic literature. The prose samples just supplied have ample materials for our study in them, for many of them are direct talks.

A close study of them shows that the forms of interrogations and replies are exactly similar to those in modern Sanskṛt and that the conversation portions from the Atharvaveda, the Yajurveda, the Brāhmaṇs, the Āranyakas, the Upaniṣadas and Yāska are to a good extent intelligible to us without difficulty. It can then be confidently said that the same mode of conversation prevailed in India during the times of all these kinds of Vedic literature.

The following is an example of colloquel language. *Agastya-Indra* talk has been the theme of Rv. 1/170/1-5 of which the second and the third run thus :

"Indra, you have your brothers in *Marutas* and you live in amity with them : Pray do not kill us, who are ever brotherly with you ?" Rv 1/170/2.

"O brother *Agastya*, as a cordial friend as you are, why do you misunderstand us ? It appears to us that you do not like to give us yajna offers". Rv 1/170/3.

Below we are quoting the original texts, wherein, the reader will find surprisingly the same types of language in questions and answers, that we meet in popular Sanskṛt in all subsequent ages among the members of the genteel society.

अगस्त्य—किं नः इन्द्र जिघांससि, भ्रातरः मरुतस्तव ।
तेभिः कल्पस्व साधुया, मा नः समरणे वधीः । २ ।

इन्द्र— किं नः भ्रातः अगस्त्य सखा सन अतिमन्यसे ।
विद्मा हि ते यथा मनः अस्मभ्यं इत् न दित्ससि । ३ ।

Another sample of simple conversation can be had in Rv. 4/33/5. There the three speakers are three representatives

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of human fore-fathers in heaven. They are *Ṛbhu*, *Bibvā* and *Vāja*. The English version of this verse is given below.

"The elder said, 'I shall make two out of a single *Chamas* (a spoon-like piece of wood or bark of a plaintain plant).' The younger rejoined, "I can make three (out of one)', but the youngest replied—'I can make four ;' thereupon *Twastrā* praised him eloquently."

The original text is as follows :

ज्येष्ठ आह चमसा द्वा करेति कणीयान् त्रीण् कृणवाम इत्याह ।
कणिष्ठ आह चतुरस्करेति त्वष्ट ऋभवः तत् पणयत् वचो वः । (Rv. 4/33/5)

There are several other such pieces in the Ṛgveda and each presents the same type of conversation that we make use of even today. Here we quote below some three verses (1-3) of the famous *Poṇi Sukta* representing the type of conversation among the low class people—Poṛis the thieves and *Indra's* maid-servant during the Ṛgvedic time.

(i) किमिच्छन्ती सरमा प्रेदमानड् सरमा किम इच्छन्ती इदं प्राणड् (प्र इदम् आनड्) (1)
दूरेहि अध्वाजगुरिः पराचैः अध्वा दूरे हि पराचैः जगुरिः (2)
कास्मे हितिः का परितक्म्यासीत् का अस्मे हितिः आसीत्, का परितक्म्या आसीत् (3)
कथं रसायाः अतरः पयांसि । कथं (वा) रसायाः पयांसि अतरः । (4)

Central Idea. (1) With what desire, *Saramā*, you have come here. (2) The path here is far from the Deva's place and distinctly against it and is very difficult to traverse. (3) What secret desire led you here at night. (4) How could you cross the deep water of the *Rosa* river.

(ii) इन्द्रस्य दूतीरिषिता चरामि इन्द्रस्य दूती अहम् इषिता चरामि (1)
मह इच्छन्ती पणयः निधीन् वः । पणयः वः महनिधीन् इच्छन्ती (2)
अतिष्कद् भियसा तन्न आवत् अतिष्कद भियसा तत् नः आवत् (3)
तथा रसायाः अतरम् पयांसि । तथा रसायाः पयांसि अतरम् (4)

Central Idea. (1) As the messenger of Indra, I move on his errands. (2) *O Poṇis*, in search of our great treasures (cows) (3) Though impassable, out of fear she saved me (4) and thus I crossed the deep *Ṛosā*.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(iii) कि ष्टदिन्द्र: सरमे का दृशी का सरमे, इन्द्र: किष्टक् का दृशी का (1)
यस्येदं दूतीरसर: पराकात् यस्य दूती इदं असर: पराकात् (2)
आ च गच्छान्मित्रमेनां दधाम आगच्छान् एनाम् मित्रं दधाम (3)
अथा गवां गोपतिर्ना भवति अथ न: गवाम् गोपति: आभवति (4)

Central Idea. (1) *Saramā*, how is Indra and how does he look. (2) As whose messenger you have taken the dangerous journey. (3) Come to us, we shall give them all (4) And you will remain as lord of our cows.

There are many other such *Dialogue-Suktas* in the Rgveda between men and women, men of different castes so on and A few more of them are *Lopamudra-Agastya* (Rv. 1/179), *Mudgalāni* (Rv. 1/179); *Vāmadeva's birth* (Rv. 4/18); *Mother-Indra* (Rv 8/45), *Indra-Ṛṣi* (Rv. 10/27), *Yama-Yami* (Rv. 10/40), *Bṛṣākopi* (Rv. 10/86), *Urbasi-Pururobā* (Rv. 10/95), *Juhu* (Rv. 10/109) *suktas*.

In all these cases, the form of dialogue is almost exactly the same, even though due to the Vedic turn given here and there to them, they may appear at the first sight, a bit stiff to the ordinary reader. So we are in a position now to say that the modern type of Sanskṛt conversation existed among the Vedics of all times.

(III)

HOW OLD IS SIMPLE SANSKṚT

We have in the previous section shown that Gāthās in the Vedic literature were quoted from some earlier books containing longer poems about the life and works of some noble men or in memory of certain spectacular events. The poems were certainly very popular and were so wellknown to all, that certain verses in them became bywords through generations together.

The Brāhmaṇs are prose works, therein also we find these gāthās introduced :—

(i) एतेन ह वा ऐन्द्रेण महाभिषेकेण संवर्त आङ्गिरसो मरुत्तमाविक्षीतं अभिषिषेच ।

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

तस्मादु मरुत्तः आविक्षीतः समस्तां सर्वतः पृथिवीं जयन्। परीयायाश्वेनच मेध्येनेजे इति तदप्येष श्लोकोऽभिगीतः ॥

मरुतः परिवेष्टारः मरुत्तस्यावसन् गृहे। अविक्षीतस्य कामप्रेर्विश्वेदेवाः समासदः। (Ait Br. 39/7)

(ii) एतद्विष्णोक्रान्तं तेन हैतेन भरतोदौष्मन्तिरीजे। तेनेष्ट्वेमां व्यष्टिं व्यानशे येय भरतानां तदेतद्गीतम्।

अष्टासप्ततिं भरतो दौष्मन्तिर्यमुना मनुः। गङ्गायां वृत्रघ्ने इनेवक्षात् पञ्चपञ्चाशतं हयान्। (Sat. 1/3/54/6)

These quotations supply a very interesting study that leads us to far-reaching results :—

The reader sees that the texts of the Brāhmaṇs are in Vedic Sanskṛt which is difficult to follow, but the quotations in the case of both are in simple Sanskṛt. The quotation again in (*i*) is almost the same with the *Marutta Gāthā* that occurs in the Mahābhārata, so the Gāthā part is not Vedic Sanskṛt. Here then we have two types of languages viz. simple Sanskṛt and Vedic Sanskṛt, both of which were known to the Vedics, for these writings were meant for them.

The Brāhmaṇs are interesting to the prefessional Yājnics only and are fatiguing to others. This is perfectly natural ; for Śrutis, as they are, they are forbidden to women and the *Śudras* and prescribed for the learned. So popular language has nothing to to do in the Brāhmaṇs. It apears that there had been, so to say, a mad pursuit after rendering things Vedic, perfectly unintelligible to men other than the Yājnics. These were sealed books to the public.

Not only the Śrutis, but every kind of literature on *Yajna* and *Brahmavidyā* are secret things, and all these have been the only books written in the Vedic style and in no other books on popular literature this style has been used. Further all books written for the people, viz., the *Purāṇas*, the *Rāmāyana*, the *Mahābhārata* and other narrative literature, books on *Smriti*, *Astronomy*, *Medicine* etc. are in simple Sanskṛt. So, it can, with fair certainty be said that like the Vedic texts, the Vedic type of the language was kept a secret very carefully from the public.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Naturally, it will be wrong to say that the Vedic language was the dialect of the Vedic race. It was the language of the priests and the learned and was never of the ordinary man. The form of talks in Yajna as shown previously are symbolic writings, unsuitable for the people.

The Brāhmaṇ texts quote verses in simple Sanskṛt, so it was certainly older than the Vedic style and was known to those who composed and who used the books. Naturally, the users knew two types of language, of these, one was very stiff and restricted among certain section of the intelligentia of the society and the other was very very easy to follow. So common sense suggests that the easier of the two was the dialect of the people and it was simple Sanskṛt.

Simple Sanskṛt cannot be of *Pāṇini's* creation, for the *Gāthās* quoted in the *Brāhmaṇs* must belong to a work that existed before the *Brāhmaṇs* and naturally, before Pāṇini.

The *Marutta Gāthās* shown earlier in the chapter display a slight dissimiliarity among those of the Mahābhārata and the Brāhmaṇs. They are same everywhere, only a variation is found in two words. In the Mahābhārata it reads—

मरुतः परिवेष्टारः मरुत्तस्याभवन् गृहे । आवीक्षितस्य राजर्षे विंश्वेदेवाः सभासदः ॥

In the *Aitareya Brāhmaṇ* the text is—

मरुतः परिवेष्टारः मरुत्तस्या वसनगृहे । आवीक्षितस्य कामप्रे विंश्वेदेवाः सभासदः ॥

In the *Satapath Brāhmaṇ* it is :—

मरुतः परिवेष्टारः मरुत्तस्या वसन् गृहे । आवीक्षितस्य अग्निःदत्ता विश्वेदेवाः सभासदः ॥

The reader sees that with राजर्षि, it is quite easy to understand but the substitutes in the Brāhmaṇs are not for him to follow. Possibly, therefore, we can guess that the quotations are taken from the Mahābhārata and the language has been partially vedicised by changing two words only, one in each line.

This analogy is not an arbitrary or whimsical one ; it has basis on fact. The Brāhmaṇs quote the Gāthā but do not give any more account of *Marutta* or his Yajna here or else-where in the whole books ; so the story has been anticipated. The elaborate story about the king and his Yajna has been recorded in the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Aśwamedha Parba of the Mahābhārata and the Gāthā forms the body of the account. So we can reasonably say that the Gāthā with requisite variations has been quoted in the Brāhmaṇs from that book.

The king has been famous for a Yajna, but a Yajna cannot possibly inspire the muse in a poet flourishing (say) a thousand years afterwards to produce a vivid description thereof. Most probably the contemporary bards who enjoyed and witnessed it to their satiety composed long appealing narratives which were sung and recited before spell-bound audience in hundreds of gatherings and the story and several attractive verses of it became bywords for generations afterwards and these verses are called Gāthās and the *Marutta Gāthā* is one such.

Our considered opinion is, therefore, that *Vyāsa* heard of these narratives and reported it to Yudhiṣṭhir either in original or in his own words retaining the *Gāthā-verses* in original. *Vyāsa* described the Yajna as occurring in a very very ancient time, so he must have got the story from some story book now gone into oblivion.

Then the Gāthā was most probably composed in about the time of *Marutta*. Let us attempt to find out the age, he flourished in.

Sambarta, according to the Mahābhārata and other sources, was *Marutta's* priest for his famous Yajna. The former was the elder brother of *Bṛhaspati* who was sponsor of compulsory recitation and singing of verses in Yajnas and prior to him the works of the *Hotās* or of the *Udgātās* were not required. This is corroborated by the fact that for so great a Yajna, *Sambarta* composed only two Ṛcs of four halves (Ṛv 10/172). The age of this Gāthā then reaches an antiquity as hoary as the pre-Ṛgvedic days.

Now the Gāthā is always in chaste idiomatic language. Consequently it must have had a long age behind for the language to precipitate into this form. So the age of simple Sanskṛt is as old as the people themselves and has been in uniform currency from the pre-Ṛgvedic days.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

We have seen that the vedic language is the learned and symbolic edition of simple Sanskṛt which was the language of composition and speech of the Vedic people since the earliest times. It was further shown that the so-called vedic language was the language of the priests when they were engaged in performance of Yajna. It was in reality called the *Yajna-Vāc* and outside the Yajna-Pandal, it had no jurisdiction over anybody. The *Yājnics* in using Yajna mantras, followed the processes shown in Brāhmaṇs, the *Śrauta Sutras* and other allied books (all composed in the Vedic style) and conversed in symbolic devices i.e. the *Praiṣamantras* during the time of Yajna. The priests and the Yajamānas were the only users of them ; they composed these for themselves ; these, as the *Śrutis*, were not open to all.

The above decision is corroborated by the fact that some 90 p.c. of the Ṛgvedic verses were composed by Ṛṣis of the standard priest families of the time. Had the Vedic language been the dialect of the people, the *Rājanyas* and *Vaśyas* of culture and the *Brāhmaṇas* of less-known families would have contributed to the Ṛgveda more profusely ; for the poetic instincts do almost never follow any line of aristocracy ; they are rather wild in growth. The exception here is suggestive. It shows that the Vedic was not the the popular poetry : it was limited to the few. It was never spontaneous but laboured.

In the Ṛgveda, as many as five consecutive generations of Ṛṣis of some particular families were all expert Vedic poets. Here also we observed muse favouring men of the same family through so many generations. How could this unnatural circumstance come to pass ? The fact here is this that the Vedic was but restricted poetry. The restrictions came in the forms of its almost fixed vocabulary and peculiar ways of expression and in respect of troublesome metres and peculiarity of the subject matter. Poetry again never moves through a beaten path, originality and diversity are its life : but in the Ṛcs, the same set of *Devas* are praised for similar personal objects in view and in similiar wordings.

Here the *Devas* are fixed, each having almost equal capacities ; desires or wants of men are limited and are of the same nature ;

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

where then, is any scope for orginality? The poet cannot create anything new. In respect of selection and arrangement of words, in choosing figures of speech and in attributing different qualities to the Devas only, a poet may have his own choice. And to that extent muse would inspire the writers of the Vedic poetry.

Through so many fetters, natural poetry cannot grow. This is why the Vedic poetry is defecient in this respect. This explains also why the Ṛgvedic muse made such permanent abodes in the same favoured families through generations together and how perpetuity of the Vedic poetry in the son or disciple-line has been possible. This supplies an additional proof of the fact that Vedic is an artificial language and could have never been the dialect of a people. Sanskṛt, in fact, was the language of speech and composition of the vedic people.

CHAPTER IV

THE EARLIER FORM OF THE LANGUAGE

(1)

GENERAL DISCUSSION

From the above discussions it is clear to us that simple Sanskṛt was known to the vedics : they wrote verses and prose pieces and talked in the language at least in the upper class families. But in the *Paṇi-Sukta*, we meet common people talking similarly : this gives good indications as to this language having been the dialect of the vedics in the Ṛgvedic times.

If this is the case, there must have been an earlier unfinished form of this language prior to its being converted into simple Sanskṛt. Though very meagre, our unfailing store, the Vedic literature has still preserved some invaluable relics to build our

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

decisions upon the topic. One of the sources is the Atharvaveda, where hundreds of incantation formulas of long past ages have been preserved.

These mantras are very crude in form everywhere and have preserved some of the earliest forms. We have numerous such mantras in the *Uddiśa* and other *Tantras* and they contain a mixed language. These are so old and time-honoured that they appear to form the earliest stratum of the language. They were greatly needed in the earlier days of the society and Atharva's incantations, therefore, give the sample of the language of his time.

Atharva's original wordings were, no doubt, improved by the Vedic poets in many cases, but his original mantras can be traced here and there, for they have hardly any vedic forms or uses and contain numerous obsolete words. But the most reliable sample of the earlier forms of the language can be had of the *Kantāpa* section of the Veda.

We shall present a few samples of earlier verses and prose mantras from some very old sources, viz., some of the *Incantation sukias*, the *Indra Gāthā*, *Raibhi Ṛcs*, *Nibids* and the *Aitaśa Pralāpa* all of which claim very very distant antiquity and record samples of the spoken language of the pre-Vedic days.

(II)

INCANTATION MANTRAS

The incantation mantras preserve some samples of the earlier form of language of the Vedics. Let us quote a few of them from the Ṛgveda and the Atharvaveda.

Atharvaveda :

(1) तौ विलिकेऽवेलया वाय मैलव ऐलयीत् ।
वभ्रुश्च वभ्रुकर्णश्चापेहि निराल ॥ (6/16/3)

(2) अपेह्यरिरस्यरिर्वा असि । विषे विषमपृक्था विषमिद् वा अपृक्थाः ।
अहिमेवाभ्यपेहि तं जहि । (Ath. 7/88/1)

(3) दुष्ट्यै हि त्वा भत्स्यामि दूषयिष्यामि कारवम् ।
उदाशवो रथा इव शपथेभिः सरिष्यथ ॥ (Ath 3/9/5)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

कर्शफस्य विशफस्य द्यौष्पिता पृथिवी माता ।
यथाभिचक्र देवास्तथाप कृणुता पुनः ॥ (Ath 3|9|1)

Bhṛgu (4) कृत्याकृतं वलगिनं मूलिनं शपथेय्यम ।
इन्द्रस्तं हन्तु महता वधेनाग्निर्विध्यत्वस्तया ॥ (Ath 5/31/12)

Atharva (5) नि शीर्षतो निपत्तत आध्यो नितिरामिते ।
देवाः प्रहिणुत स्मरमसौ मामनुशोचतु ॥ (Ath 6/131/1)

Ṛgveda (6) अश्वत्थे वो निषदनं पर्णे वो वसतिष्कृता ।
गोभाज इत् किलासथ यत् सनवथ पुरुषम् ॥ (Rv 10/97/5)

(7) परशुं चिद् वितपति शिम्वलं चित् विवृश्चति ।
उखा चिदिन्द्र येषन्ती प्रयस्ता फेन मस्यति ॥ (Rv 5/53/22)

(8) उलुक यातुं श्वशुलुकयातुं जहिश्व यातुमुतकोकयातुम् ।
सपर्ण यातुमुत गृध्रयातुं दृषदेव प्र मृण रक्ष इन्द्र ॥ (Rv 7/104/22)

(9) कङ्कतो न कङ्कतोऽथ सतीन कङ्कतः ।
द्वाविति प्लुषी इति न्यदृष्टा अलिप्सत ॥ (Rv 1/191/1)

These are some of the incantation mantras of the Atharvaveda and the Ṛgveda and they have many more mantras of this type. They contain peculiar words and verbs which are scarcely used in the literature. In the Yajna-verses, the common-place expressions cannot be expected, for they are *A-yajniya* (non-yajna) *Vāc* and these are things of the people's vocabulary. In the mantras used in exorcisms, and spells or propitiation of the evil spirits, etymology and phonetics had never any place, rather slang and vulgar expressions abound there. Refined are generally the words for the Gods and vulgar for the vicious and wild genii. This is the case everywhere. The above examples show how peculiar wordings there are and when these come from the Ṛgvedic poets, we are led to believe that those formed part of dialect of the common people of the time.

The Incantation-mantras are matters of the *Atharvā-group*. Atharva flourished long before *Zarathustra* or the Ṛgvedic poets, who gratefully remember the sacred name of *Atharva*, for he is the originator of the Yajna-system and several lines of thought on *Brahmavidyd*. So these mantras are the oldest ; but many

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of them have been given the vedic metres and diction by the Vedic poets ; so they do not retain the faithful samples of dialect of the time. But still we get some indications about the older dialect from these mantras.

(III)

INDRA GĀTHĀ

Indra Gāthā consists of 5 Ṛcs of (*Ath* 20/128/12—16) and is required in the Yajnas under all kinds of the Vedas (Vide. *Ait. Br.* 30/7, *Go. Br.* 2/6/12). This Yajna Gāthā has been referred to in the *Medhātithi mantra* (Rv 8/32/1) of the Ṛgveda in the following words (कण्वा इन्द्रस्य गाथया मदे सोमस्य वोचत). This shows that the Gāthā was famous in Medhātithi's time. Following is the original text of the Gāthā—

यदिन्द्रादो दाशराज्ञे मानुषं वि गाहथाः । विरूप सर्वस्मा आसीत् सह यज्ञाय कल्पते ।
त्वं वृषाच्यु मघवन्नव्रं मर्याकरो रविः । त्वं रौहिणं व्यास्यो वि वृत्रस्याभिनच्छिरः ॥
यः पर्वतान् व्यदधात् यो अपोव्यगाहथाः । इन्द्रो यो वृत्रहान्महं तस्मादिन्द्र नमोस्तुते ॥
पृष्टं धावन्तं हर्योरौचेः श्रवसमब्रुवन् । स्वस्त्यश्व जैत्रायेन्द्रमा वह सुस्रजम् ॥
ये त्वा श्वेता अजैश्रवसोहार्यो युञ्जन्ति दक्षिणम् । पूर्वा नमस्य देवानां विभ्रदिन्द्र महीयते ॥

The Indra Gāthās display a peculiar type of language, in which the Vedic type has been mixed up with the *Pourāṇic* ways of expression but they are not loaded with *Nipātas* and other Vedic words of peculiar meaning. They are not Ṛcmantras but Gāthās. Ṛcmantras are mainly the verses of the Ṛgveda, but according again to the Vedic literature, all the Vedic verses also are Ṛcs. Ṛcs are *Śrutis* while the Gāthās are not, even though they appear in the Atharvaveda and the Brāhmaṇs. In general, Ṛcs praise Devas and Gāthās praise men. The latter form a separate group of mantras of Yajnas called the *Nārāśansa-Yajna*. These Gāthās are semi-Vedic, for they are used in Yajna but are not always *Śrutis*. Some may then say that *Dānastutis* of the Ṛgveda cannot be Śrutis. No, they are regular Śrutis, for they praise the Devas, on whose hands the kings were but tools. Again in the Dānastuti Suktas, the main

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

prayers have been directed to the Devas, but two or three concluding Ṛcs of such suktas enumerate huge gifts, the kings imparted to the writers. So they are regular Ṛcs.

Gāthās are no doubt Ṇarāśansas, but there are Gāthās that praise the Devas, for example, our present Gāthā is dedicated to Indra and there are Gāthās in praise of *Maruta*, *Suryya*, *Agni*, and the other Devas. These Gāthās were songs and mantras with which people, before the Yajna cult was introduced, discharged their religious duties to the Devas and when Yajna came to be introduced, they were retained as a part of the Yajna.

These Deva Gāthās appear to form a link between the Vedic and the pre-Vedic age. They clearly have a language between the simple and the Vedic types in words and in metre. They contain clearly the *Pourāṇic* form of prayer, side by side with the way of Yajna. They praise the Devas of Yajna and probably there were Gāthās praising non-Yajna Devas also in the same language. They are pre-Ṛgvedic in origin.

This Indra Gāthā further appears to bear some analogy with respect to facts and wordings to Ṛv 2/12 and probably *Gṛtsamad* was inspired by the Indra Gāthā to compose the superb Indra-sukta of his. The word *Daśarajna* in the first verse has misled many to associate it with the battle of 10 kings against Sudāsa as referred to in Ṛv 7/83. *

---

*That Gāthās are open to all, is understood from the facts that—

(*i*) they are referred to as Gāthās or Ślokas but very scarcely as Ṛcs,

(*ii*) Gāthās form a separate narrative literature though lost now.

(*iii*) The Brāhmaṇs quote Gāthās almost in the original wordings in which they appear in the Mahābhārata and other narrative literature.

(*iv*) There are references in the Ṛgveda to the Devā Gāthā having been sung before the public by the Yājnics.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(IV)

RAIBHI RCS

The Raibhi Ṛcs are three mantras of the Atharva veda (20/127/4-6). *Rebha* was son of old Ṛṣi Kaśyapa. As a Vedic poet, he composed fourteen mantras Ṛv 8/97. He had two Ṛṣi-sons known as *Rebhasunus* who jointly composed 8 Ṛcs of Ṛv 9/99 and 9 Ṛcs of Ṛv 9/100.

He was older than Ṛṣi *Ghoṣā*, her father *Kakṣibān*, and *Kutsa* as they referred to a tragic episode in which he was involved. The event had gone already into history during these Ṛṣis ; so Rebha might have lived even before Dhirghotoma, Kakṣibān's father. The story referred to here runs thus :—Ṛṣi Rebha had several powerful enemies who put him to severe torture. After beating him black and blue, they tied him hand and feet and threw him in a deep well. In that state of utter helplessness he naturally remembered his God and his sons. Who was the god ? It must have been the war-god, *Aswins*, for in such a state they rescued *Bis'pola*, *Bandan*, *Atri*, *Bhujya* and others. *Kakṣibān*. *Kutsa* and other Ṛṣis named Rebha in the list of services that the *Aswins* gave to men in distress. The afore-said Raibhi Ṛcs of the Atharvaveda depicts an anxions state of serious helplessness in which the Ṛṣi was seen appealing to the *Aswins* and to his sons for help. So the Raibhi Ṛcs, here, were certainly those that Ṛṣi Rebha of Kakṣiban's reference composed. Both were surely the same man. The reader will see for himself what the Ṛcs mean. They are as follows :—

वच्यस्वरेभ वच्यास्व वृक्षे न पक्के शकुनः । नष्टे जिह्वा चर्चरीति क्षुरो न भुरिजोरिव ॥

प्रेरेमासो मनीषा वृषागावइवेरते । अमोत पुत्रका एपाममोत गाइवासते ॥

प्रेरेभ धीं भरस्व गोविदं वसुविदम् । देवत्रेमां वाचं शीर्णीहीपुनावीरस्तारम् ॥

"O Rebha, say prayers to Devas, those heavenly birds (*Aswins*) even though your tongue is so perched that a blade even can not pierce it. They will come to your rescue, as *Śakunas* (birds) come to trees having ripe fruits"

"I have sons and as mind goes to them, they shall come as my saviours. Just as bulls go to cows or cows to their calves."

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

"O Rebha, pray to the gods who are masters of the cattle and riches. Your prayers shall reach them just as arrows that strike the aim."

These ideas befit the mood and culture of the Ṛṣi. His Ṛcs (Ṛv 8/97/1-15) were dedicated to *Indra* in a Yajna and that is a learned Sukta in difficult *Chhandas* like *Triṭsup*, *Jagati* and *Ati-Jagati* in pure Vedic style, but left in the lurch in that life and death question, *Nipātas*, etymology and grammatical flourishes could not be expected of him ; his inner man came out here as the son of his mother. The language here is certainly the language of his daily parlance. In it the Vedic uses are absent and the central ideas in the Verses are very clear. The language ia very much of an old nature but distinctly of the Gāthā style of language and expression.

We have shown that *Rebha* was a very old Ṛṣi, as he was a son of Ṛṣi Kaśyapa, who first made the Vedic *Nighantu* of words for the composition of the Vedic verses, we have shown further that he lived long before many Vedic poets and this suggestion is fully confirmed by the fact that the aforesaid Raibhi Ṛcs have been alluded to in the Ṛcmantra of the Suryyā Sukta (Ṛv 10/85/6). The original text of it is—

'रभ्यासीद् अनुदेयी नाराशंसी न्योचनी ।
सूर्याया भद्रमिद् वासो गाथयैति परिष्कृतम् ।।'

The Aświns as Suryyā's husband had been alluded to in Ṛv 4/43/6 of kings *Ajamitha* and *Purumitha*, naturally the *Suryyā-Sukta* becomes older than this mantra of the 4th Mandala. These isolated Suktas (4/43/44) in this Mandala show that they were composed for a yajna in which *Vāmadeva* was the main priest. So references to Suryya's married life with the Aświns as her husband unmistakably show that Suryyā Sukta was much older than Vāmadeva Ṛṣi.

When the Suryyā Sukta was composed, these Ṛcs had already gone in to the cānons of the Vedic Yajna, its antiquity, therefore, goes beyond the time of composition of numerous Ṛc mantras. So the sample of language, we have here, belongs to the Pre-Ṛgvedic days.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(V)

NIBIDS

We undertook to supply some pre-vedic samples of language of ancient India and have shown that the quoted Indra Gāthā, Raibhi Ṛcs and Atharvavedic mantras give the type only of the poetic composition, we shall attempt below to show the charactarestics of the prose composition. We intend to present to our readers some Nibids and the *Aitaśa Prolāpa* which are some of the earliest specimens of the ancient prose composition by the Vedics.

Nibid comes from the root नि-विद् i.e. to offer anything or any words to a respectable one or to God, *Nibedana* is a word meaning *Submission. Naibedya* is the food offered to the Devas. Nibid is therefore an offering mantra. It may be a word, syllable, sentence or paragraph that is uttered along with an oblation to fire. As for example—

(i) नमः, स्वस्ति, स्वाहा etc. (ii) इन्द्राय नमः, अग्नये स्वाहा, पित्रे स्वधा etc.

These are very simple mantras, standardised by the earliest section of Vedics for worshipping purposes. *Namas* appears to have been of an earlier origin, for it is not much in use in Yajna-Works direct, its use lies mostly in uttering prayers, while Yajna is performed with स्वाहा. Yajna anticipates नमस् (*Namas*) but the latter did not come in much use in Yajna before the Recitation and Music mantras entered the body of the Yajna.

But when there developed a sense of confidence in and familiarity with their Devas, the Yājnics portrayed a picture of the shape, nature and prowess of the Devas in their mind and expressed, with gratitude or earnest appeal, the noble qualities and capabilities in their offering mantras. The Nibids thus grew longer as time went on, till for each Deva, at least one such Nibid Mantra was standardised and became a time-honoured *Śruti.*

These longer Nibids were so honoured that in chanting prayers to a Deva, the Nibid of the Deva is chanted whole or

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

in parts any where in the verse and thereby efficacy of the prayer was said to have been very highly enhanced (Vide *Ait. Ār.* 1/5/2/21).

The word Nibid has been coined long long before the Ṛcmantras, for it has been used freely and frequently in the Ṛcmantras (Vide *Kutsa Ṛc* I/96/2, *Agastya Ṛcs* 1/175-176, *Gṛsamad Ṛc* 2/36/6, *Vāmadeva Ṛc* 4/18/7 etc.)

Nibids are a special type of mantras for Yajna. They were greatly honoured and regarded as the dicta from the Śruti ; for in the *Bṛ. Up.* 3/9/1 *Yājnavalkya* cited a Nibid as an unassailable proof.

अत्र हैनं विदग्ध शाकल्य पप्रच्छ कतिदेवा याज्ञवल्केति । स हैतयैव निविदा प्रतिपेदे यावन्तो वैश्वदेवस्य निविदुच्यते—त्रयश्च त्री च शता त्रयश्च त्री च सहस्रेत्योमिति होवाच ।

Let us cite two Nibids one of *Marutas* and another of *Bais'wānara Agni* and for all Devas, there are seperate Nibids.

(*i*) *Maruttatiya Nibid* :—

मरुत्तन्तं वृषभं व्यावृधान मकवारि दिव्यं शासमिस्त्रं ।
विश्वासाहम वसे नूतनायोग्रं सहोदामिह तं हुवेम ।
इन्द्रायत्वा मरुत्ते गृह्णामि ।

(*ii*) *Bais'wānara Agni* :—

अग्निर्वैश्वानरः सोमस्य मत्स्यत् [तृप्यतु] । विश्वेषां देवानांसमित् । अ स्रं [अजस्रं] दैव्यं ज्योतिः । यो विड्भ्यो मानुषीभ्यो दीदेत् [देदीप्यते] । डुपु पूर्वासु दिद्युतानः । अजर उपगामनीके । आ यो द्यां भात्यापृथिवीम् । तर्वन्नरीद्दम् । ज्योतिषा यज्ञाय शर्म संयत् । अग्निर्वैश्वानर इह श्रवदिह सोमस्य मस्तत् । प्रेमां देवो देवहूतिमवतु देव्या धिया । प्रेदं ब्रह्म प्रेदं क्षत्रं प्रेदं सुन्वन्तं यजमानमवतु । चित्रश्चित्राभिरुतिभि श्रवत [शृणोतु] ब्रह्मण्यवसागमत् [मनसा प्रत्यागच्छतु] ।

The language of the two Nibids is in appearance Vedic but has not the Vedic peculiarities ; the Nipātas and the words of the Vedic *Nighantu* are absent here. मत्स्यत्, संयत् श्रवत्, आगमत् etc. are a kind of use retained in the Ṛcs but are no longer current in Sanskṛt. On the other hand it is not modern Sanskṛt. This was the form of Sanskṛt in the pre-Ṛgvedic times.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(VI)

AITAŚA PROLĀPA

We took upon ourselves the duty of ascertaining the language of the Vedic people and through specific instances selected from books on different Vedic subjects in prose and verse, we have proved on unassailable grounds that simple Sanskṛt was not only known to them but they could compose in it and their mode of conversation was also that of modern Sanskṛt. But one point still needs some further clarification. It is the sample of speech in which the common man talked.

We shall here quote a sample of the language of talk of the people before the Vedic times.

Many Ṛcmantras refered to Ṛṣi Etaśa who was favoured by Devas (vide Ṛv 4/30/6, 5/29/5, 6/15/5, 7/66/14, 5/29/5, 8, 8/1/11, 10/136/6 etc). There is a very famous irrelevant talk (mad talk) of his son, Ṛṣi Aitaśa. It goes by the name *Aitas'a Prolāpa* and consists of 4 Suktas of 76 *padas* or mantras. It is recorded in the *Kuntāpa* section of the Atharvaveda (20/12 9-132).

This Aitaśa Prolāpa is used in the Vedic *Nārās'ansa* Yajnas (vide *Go. Br.* 2|6/13, *Ait. Br.* 30/7) as a *Nārās'ansa Śastra.*

Etaśa was one of the very old seven *Bāta Raśanā* Ṛṣīs. They have a mantra each in Ṛv 10/136 that contains only these seven mantras. Then seven *Bātaraśanās* are *Juti, Bātajuti, Biprajuti, Bṛsāṇaka, Karikrata, Etaśa* and *Ṛṣyaśṛnga.* This Ṛṣyasṛnga suggests another of the name due to whose assistance in the *Putresti Yāga* of Daśaratha, the king got *Rāma, Laksmaṇa* and two other sons as described in the *Rāmāyaṇa* and the *Bhattikābya*, but there is nothing to connect the two. These *Bātaraśanās* were very very old Ṛṣis of earlier creation of *Projāpati* as is described in *Tait. Āraṇyaka* (1/23)

The Purānas also say that *Bātaraśanās* were very very old Ṛṣis. *Aitas'a* son of Etaś was then surely of the early Vedic times. His Pralāpa must have been made at that far

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

off age ; for otherwise, the Prolāpa would not have gone to the canons of all vedic rituals (vide *Ait. Br*, 6|33, 30/7, *Go. Br.* 2/6/13 and else where).

The story of the origin of the talk is given in the Brāhmaṇs ; it is in brief as follows :—

Once Ṛṣi *Aitaśa* told his sons that he would tell them a mantra that would bring immortality to the universe. As he went on, it appeared as nonsensical talk of a mad man to them whereupon his sons stopped him by closing his mouth. Maddened at this insolent conduct of the sons, he gave this discourse and cursed them. These mantras were believed to have been very efficacious.

The Prolapa runs thus :—

एता अश्वा आ प्लवन्ते ।१। प्रतीपं प्रातिसुत्वनम् ।२। तासामेका हरिक्रिका ।३। हरिक्रिके किमिच्छसि ।४। साधुं पुत्रं हिरण्ययम् ।५। क्वाऽतं परास्यः ।६। यत्र अमू स्तिस्रः शिंशपाः ।७। परित्रय ।८। पृदाकवः ।९। शृङ्गं धमन्त आसते ।१०। अयन्महा ते अर्वाहः ।११। स इच्छकं सघाघते ।१२। स घाघते गोमीया गोगतीरिति ।१३। पुमां कुस्ते निमिच्छसि ।१४। पल्प वद्ध वयो इति ।१५। वद्ध वे अधा इति ।१६। अजागार केविका ।१७। अश्वस्य वारो गोशपद्यके ।१८। श्येणीपती सा ।१९। अनामयो पजिह्विका । २० *(Ath. 20/129/1-20).

---

* *Ath* 20/129 is as follows in the words of Griffith in paraphrase—"Three mares come springing forward to Protipa, son of Prātisattwana. (2) one of them is a Hariknika. (3) Hariknika, what do you see (here) ? (4) The good golden son. (5) Where have you abandoned him ? (6) There near the yonder three Śinśapā trees. (7, 8) Three adders breathing angrily with threatening horn. (9, 10) Hither has come a stallion, he is known by droppings on his way. (11, 12) As by their dung the course of kine. (13) What wouldst thou in the home of men ? (14) Barley and ripened rice I seek. (15) On rice and barley hast thou fed. (16) As the big serpent feeds on sheep. (17) Cow's hoops and horse's tail hast thou. (18) Winged with a falcon's pinion is that harmless swelling of thy tongue (19. & 20).

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

का अर्थ वहुलिमा इपूनि। को असिद्याः पयः। को अर्जुन्या पयः। को काष्णर्याः पयः। एतं पृच्छ कुहं पृच्छ। कुहाकं पक्वकं पृछ यवानो यतिस्वभिः कुभिः। अकुप्यन्तः कुपायकुः। आमण को मणस्तकः। देव॰त्वप्रतिसूर्य। एनञ्चि षड्क्तिका हविः। प्रदुद्रुदो मधा प्रति। शृङ्ग उत्पन्न। मा त्वाभि सखा नो विदन्। वशायाः पुत्रभा यन्ति। इरावेदुमयं दत। अथो इयन्नि यन्निति। प्रथो इयन्निति। अयो श्वा अस्थिरोभवन्। उयं यकांश लोकका। (*Ath.* 20/130/1-20)

आमिनोनितिभद्यते तस्य अनु निभञ्जनम्। वरणो याति वस्वभिः। शतं वा भारती शवः।

शत माश्वाः हिरण्ययाः। शतं रथ्या हिरण्ययाः।
शतं कुथा हिरण्ययाः। शतं निष्का हिरण्ययाः।

अदुल कुश वर्त्तक। शफेनइव ओहते। आय वने नतीजनी। वणिष्टानाव गृह्यन्ति। इदं मह्यं मदूरिति। ते वृक्षाः सह तिष्ठति। पाकवलिः। शक वलिः। अश्वत्थ खदिरोधवः। अवदुपरम्। शयो हतइव। व्याप पूरुषः। अदूर्हामत्यां पूपकम्। अत्यर्धर्च परस्वतः। दौव हस्तिनो द्यती। (*Ath.* 20/131/1-20)

आदला वुकमेककम्। अलावुकं निखातकम्। कर्कीरिको निखातकः। तद् वात उन्माथयति। कुलायं कृणवादिति। उग्रं वणिपदाततम्। न वनिपदनाततम्।

क एषां कर्करी लिख्य। क एषां दुन्दुभिं हनत्। यदोयं हनत् कथं हनत्।
देवी हनत् कुहनत्। पर्या गारं पुनः पुनः। त्रीण्युष्ट्रस्य नामानि।
हिरण्य इत्येके अब्रवोन्। द्वौ वा ये शिशवः। नील शिखण्ड वाहनः।

(*Ath.* 20/132/1-16)

These are the four Suktas containing the entire Prolāpa. The first of the Suktas has been supplied with the translation by Griffith. We request the reader to take a birds' eye view of the mantras. He may not understand much but from the uses of words, he will not deny the fact that the language is Sanskrit, pure and simple and nothing else.

The discourse has no central idea, the man has moved from topic to topic, as his external senses led his attention irrelevantly. It is really a Prolāpa (a mad man's talk), for a madman's exuberance knows no restraint; it moves like a restive horse with a weak and inexperienced rider. The speaker was out of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

his elements when his authority was defied insolently by a son of his and due to excitement and irritation to an uncommon degree, a temporary insanity overtook him.

As a natural sequence, the man, though a learned Ṛṣi, forgot in a rage all fetters of grammar and relevancy of thought. He yelled हिरण्य इत्येके अब्रवीत् । ते वृक्षाः सह तिष्ठति । क अर्जुनयाः पयः द्वौ वा शिशवः and other unappropriate uses there. Often a word strikes his mind and he utters it and many other similar expressions in the next breath (vide. *Ath.* 20/130/2-6,131/4-5, 132/1-11 etc). His fugitive attention moves from point to point and topic to topic without sequence. All these prove that he was not in a sober mood, his talk is really a Prolāpa. For a Ṛgvedic poet (Ṛv 10/136/6) these grammatic errors were quite unnatural.

In the language of the Prolāpa, (*a*) there are many incoherent sentences and words, (*b*) there are words which are used in vulgar talks and never in decent circles or in composition generally, (*c*) there are words and root-verbs which have found place here in their rude unhewn forms, (*d*) correct grammatic uses are found besides wrong forms, (*e*) the wordings and uses here are often like those met with in the incantation mantras, (*f*) there are very very few vedic uses of words here and (*g*) in the Nārāśansa Yajnas under all different vedas, it is in compulsory use.

Ṛṣi *Etaśa's* troubles have become, so to say, a by word during the times of the Ṛgvedic Ṛṣis of all ages and the *Aitaśa Prolāpa* is a Yajna mantra, though no vedic words have been used there. Ṛṣi Aitaśa must therefore flourished before the Ṛgvedic Ṛṣis. It was then composed before the vedic forms of language were standardised.

The nature of the talk is possible from a man whose fulcrum of intellect has shifted off the centre, due to which he has lost his mental equillibrium. Here the man has almost gone mad due to the insult inflicted on him by his own sons. In that mood, nothing natural is expected of him ; so no reliance could be placed on his statement, but in one respect, he in most reliable

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

that he talked in his mother-tongue and never is an acquired language. For, here we find him as the true son of his mother in respect of his tongue. In that mood he was shorn of all his acquired knowledge and what he uttered were the spontaneous outburst in his mother tongue, or in other words, here we find a sample of the dialect of the time when *Aitaśa* lived. If the Ṛgvedic language was the dialect of *Aitaśa*, the lengthy Prolāpa would have preserved some of the vedic uses of words and roots ; but conspicuously they are absent here. He flourished before the Ṛgvedic poets and so it is a pre-Ṛgvedic sample of dialect fortunately left for us.

These circumstances lead us to the conclusion that the Pralāpa belonged to a time when syntax rules of grammar had not yet been fully established , in talks simple words and roots without inflexions would suffice and a finite verb in a sentence had not yet been compulsory ; किम् for questioning was there and the answer would come only in stray words ; and many vulgar words are there in the vocabulary of speech and of incantation mantras. Or in a word, the language was in the making in respect of peoples' tongue but for composition purpose imperfect grammatic rules were already there.

We said that Aitaśa was reliable in giving his mother's tongue ; but in one respect Aitaśa had not given us the exactly popular form of utterance. As a Ṛṣi of fair knowledge, he must have previously trained his tongue, so he uttered all letters and words distinctly with their correct intonations. It is quite wrong to think that the ordinary man could speak that way in his time. When we find women and *sudras* making wrong pronunciation in Kalidāsa's time, they in the vedic time naturally spoke in a Prākṛta form worse than that of Kalidasa's time. The language of talk consisted mostly of mere words and roots without imposing any or, at least, many grammatic changes and they were uttered wrongly as in the *Prākṛta* form and this *Aitaśa Prolāpa* is a faithful sample of the dialect that was current before the Ṛgvedic time.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Many Incantation mantras are no doubt very old, but there are possibilities of their being handled afterwards; for a good many Atharvā-mantras have been attributed to Ṛgvedic Ṛṣis in the Ṛgveda and many mantras of *Bhṛgu, Atharvā* and *Brahmā* in the Atharvaveda are found in the Ṛgvedic metres and diction. Thus as to the dialect of the vedics, a definite decision cannot be arrived at from the incantation mantras. Moreover, many Ṛgvedic Ṛṣis have incantation mantras of archaic forms side by side with the elegant Ṛcmantras of their composition and this suggest that certain peculiar expressions were there, which were used by makers of the Atharvā mantras in all ages. So the incantation mantras may supply the type but are not fully reliable in ascertaining the dialect of earlier times.

But the Prolāpa i.e. the madman's raving is a perfectly reliable sample of the dialect of Aitaśa's time and what the form of dialect was has been shown above. People at the time generally expressed ideas by *undressed words* and *root-verbs*; the finite verbs were not so much pressed. Rules of syntax were imperfect and were carefully used in compositions only.

Bṛhaspati in his *Bhāṣā* or *Brahma Jnāna Sukta* has dilated upon the stages in the growth of the language and according to him (Ṛv 10/71) the earliest form of the language consisted only of names of objects and actions and the Prolāpa confirms this. We shall discuss at length all about this Brahma Jnāna Sukta in the second *chapter* of this book.

Thus far, we have supplied samples of the language of the vedics in all different ages from all kinds of the Vedic literature and have proved conclusively that simple Sanskṛt was the language ever current in the Vedic Society since the beginning and that was the language of speech and composition of both prose and verse. We have further shown that Sanskṛt had an earlier stage, when it consisted more of wrongly uttered words and root verbs than of grammatically dressed *Padas* in sentences. Grammar came gradually with its fetters to lead the way of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

expressions through a regulated line till the language received its fullfledged linguistic shape.

The vedic type appears, from the above samples, to have developed through certain stages. *Simple Sanskṛt* was first given the styles of the Yajna Gāthā such as *Indra Gāthā* and *Raibhi Ṛcs* and Yajna-mantras like *Nibiḍs*, and that were afterwards converted into the vedic form of language interlarded with Nipatas.

The vedic type of the language also developed through certain distinct stages. Before the Yajna system grew, there was a certain form of religious practices with mantras consisting of the name of the Deva followed by the syllable *Namas*. With Yajna, *Swāhā*, *Vaṣaṭ* etc. came and complex prose *Nibid* mantras developed. But music attracted all and probably verses were attempted next and the Yajna Gāthās like the Indra Gāthā and Raibhi Ṛcs quoted above were the result. They supply a sample which lies between the popular and vedic styles and they paved the way for the vedic language to grow to the Ṛgvedic form in subsequent times.

There were, then, two types of language current at the time, viz., *one of man* and the other of *Yajna* or *Deva* ; the former was the dialect of the people and the latter the Yajna language used by *priests in Yajna works*. The former was then *A-Yajniya* and the latter *Yajniya* Vācs. A priest is not allowed to use any *A-yajniya-vāc* during the continuance of a Yajna. If one out of mistake or through carelessness used the popular language, he has to make amends for it (अयज्ञीय वागवचन निमित्त जपे विनियोगः). The Japa of the *Vaiṣṇava* Mantra (Ṛv 1/22/17) has been prescribed as a mantra for atonement according to the *Kātyāyana Śrauta Sutra* (2/2/6 व्याहृत्य वैष्णवं मन्त्रं जपेत्). There are other mantras also for the purpose.

The Śatapatha Brāhmaṇ is very clear here on the point, 'स यदिदं पुरा मानुषीं वाचं व्याहरेत् तत्रो वैष्णवीं ऋचं वा यजुर्वा जपेत् । यज्ञो वै विष्णुस्तद्यज्ञं पुनरारभते तस्यो हैषा प्रायश्चित्तिः देववीतये त्वा गृह्णामीति देवानवदित्यु हि हविर्गृह्यते ।' (Sat. Br 1/1/4/9) i.e. if one has ever uttered Mānuṣi-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

vāc during the yajna time, he will atone for the mistake by repeating the *Vaiṣṇavi* Ṛc or the prescribed *Yajus* and in that case Devas shall accept the offers, otherwise not.

Then the *Yajniya vāc* was the only language used in Yajna and acceptable to Devas ; the Yajna-literature has naturally been written in that language but in no popular works, this *Yajniya* or vedic language has been used. Had it been allowed for popular writings, in such a rich language many works would have been tried on subjects other than Yajna by writers and poets of the vedic literature who were certainly highly advanced in intellect. So the vedic language and writings were private properties of the Vedic priests who did not put them ever into black and white, probably for fear of being learnt and imitated by enemies at their heels.

Then during the Vedic times, according to the Śatapatha Brāhmaṇ, there were two types of language, one was called Yajniya or Devá vāc and was used in Yajna works by the priests, and the other was the Mānuṣi vāc which was the dialect of the people.

What were then the nature and type of the two forms of the language ? With regard to the Deva vāc, the vedic literature supplies the sample, but there may be controversy regarding the Mānuṣi vāc. A section of scholars say that Pāṇini made the modern Sanskṛt language and in that case the Mānuṣi vāc would have been other than Sanskṛt. But the copious quotations from the Vedic literature above take away the entire ground beneath the view.

The Vedic language is Sanskṛt, pure and simple, interlarded with Nipātas and words of mysterious imports ; for both follow the same primary rules of grammar and use the same root-verbs and rules of constructions of words. Then the popular language was Sanskṛt as we have it now.

But we find women and common people using Prākṛta during the times of the dramatists like Kālidās, Bhawabhuti and others, so most probably women and the common people

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of several thousands of years ago, were more backward than those of Kālidāsa's time and probably they also talked in Prākṛta which was but misspelt and mispronounced Sanskṛt or in other words Sanskṛt is Prākṛta with correct intonation, and pronunciation and with a standard Grammatic form.

Apparently than there were three different forms of language —Vedic, Sanskṛt and Prākṛt, when the Śatapatha Brāhmaṇ recorded the above quotation ; but actually there was one language, Sanskṛt, of which the vedic is a learned form and Prākṛta is a vulgar one.

Since there are numerous Veda mantras in simple Sanskṛt, as the reader has seen in the list, quoted previously, Sanskṛt cannot fittingly be called *A-Yajniya Bhāṣā* ; it was also the *Deva-Bhāṣā* and probably *A-Yajniya Vac* was the Prākṛta form of the language. This possibility finds ample corroboration in the fact that Sanskṛt is still called *Deva Bhāṣā* and its scripts are known as Deva Nāgar. These are refered to as *Deva-Lecpi* in the *Padma Purāna*.

CHAPTER V

CAN SANSKṚT BE THE DIALECT OF A PEOPLE ?

Sanskṛt was the dialect of the Vedics in earlier times ; the Mahābhārata, the Rāmāyana, the purāṇas were narrated before the people who followed these in the middle ages ; Sanskṛt dramas have been composed in very recent times, and they were enjoyed by people, not only of those times but even now. There are Sanskṛt magazines current even today in India.

In Sanskṛt, education is imparted in the *Tols* now ; on discussions on Śāstras, Sanskṛt is used and in Sanskṛt, proceedings of numerous meetings are conducted.

In Śrāddhas, Pujās and yajnas, Sanskṛt is the language in which the works are carried on. In the invitation letters of the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Saraswati, Durgā and other Pujās, and of the Śrāddha ceremony, Sanskṛt is very widely used even now.

Books on Sanskṛt literature are freely and frequently used by readers and quotations are often made in Sanskṛt in common parlance and learned discussions.

All provincial dialects of India have originated from Sanskṛt, and are very near to Sanskṛt with Sanskṛt vocabulary. So simple Sanskṛt is easily understood by those educated in their local vernacular.

Then Sanskṛt cannot be a dead language ; for those who formed the language still survive in their present discendants in flesh and blood with pet fancy for it. Greek, Roman and many other old languages have died a natural death along with the people who made them. No where in the world people talk in them now. There are books in them and only the learned and the antiquarians handle them and all the rest read them in translation, if ever required. Sanskṛt is a difficult language no doubt to master, but the barricades that have been put before students by the present mode of teaching and by current text books, have led all to believe that Sanskṛt cannot be learned without deep application and intellectual gifts.

Current curriculum imposes memorising the inflections of all words and root verbs which are used in common talks and writing following the maxim in Sanskṛt आवृत्ति सर्व शास्त्रानां बोधदपि गरीयसी, which gives more stress on memorising than on understanding. This is all quite well, but the difficulty in materialising this in learning Sanskṛt is enormous. For there is no end of words in Sanskṛt and there are nearly two thousand root verbs, which admit of further increase by use of *Upasargas* and otherwise.

Words ending in 14 vowels and different consonants generally present a type of words each but there are numerous cases where two exactly similar words require different forms in declension. A word is to be declined in the *Singular*, *dual* and *plural* numbers in all 7 *Bibhaktis* and *Sambandha Pada*. Thus a word gives $3 \times 8 = 24$ different forms to use it in sentences and every such form of all the numerous words we use in speech and

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

composition must be upon the lips whenever one goes to express himself in Sanskṛt.

A root verb has 10 different ways of expression in respect of *tense* and *mood*. They are known as लट्, लिट्, लृट्, and लोट् and लङ्, लिङ् (Bidhi and Asis), लुङ् and लृङ । Each of them has *nine* distinctly different forms in respect of 3 *persons* and 3 *numbers*. Then in all a root verb has $9 \times 10 = 90$ forms to be committed to memory for its use. It has got another 90 for the Passive Voice (*Karma* and *Bhāwa Vāchya*). It requires also निजन्त, यङन्त and सनन्त *Bibhaktis* and each of them has 90 forms under each of them in the active voice alone. So many forms viz 90 for ordinary Bibhaktis 90 *Nijantas*, 90 for *Yang-antas*, 90 for *San-antas* in active voice and as many against the passive voice all making up 720 forms and there are still more. Had all the root verbs were to be conjugated in the same manner, committing to memory all the forms of one root would have ended the matter, for the forms of other root verb would have been made by similarity, but that is not the case. The root verbs have two distinct classes, some *Ātmanepadi*, and some *Parasmaipadi* and each of them has distinctly different forms in लट्, लिट्, लुट्, लृट्, लोट् etc. The *Parasmaipadi* roots must be conjugated in its own *Bibhaktis* and the *Ātmanepadi* roots in their characteristic ways ; there must be no mistake. An *Ātmanepadi* Verb must not be conjugated with Parasmaipadi *Bibhaktis* and viceversa.

There are again other difficulties in conjugation :—

(1)	रक्ष्	is conjugated	like	रक्षति,	रक्षतः,	रक्षन्ति
(2)	अद्	,, ,,	,,	अत्ति,	अत्तः	अदन्ति
(3)	जु	,, ,,	,,	जुह्वोति,	जुह्वुतः,	जुह्वति
(4)	दिव्	,, ,,	,,	दीव्यति,	दीव्यतः,	दीव्यन्ति
(5)	स्वादि	,, ,,	,,	सुनोति,	सुनुतः,	सुन्वन्ति
(6)	तुद्	,, ,,	,,	तुदति,	तुदतः,	तुदन्ति
(7)	रुध्	,, ,,	,,	रुणद्धि,	रुद्धः	रुन्धन्ति
(8)	तन्	,, ,,	,,	तनोति,	तनुतः,	तन्वन्ति
(9)	क्री	,, ,,	,,	क्रीनाति,	क्रीनीतः,	क्रीणन्ति
(10)	चुर्	,, ,,	,,	चोरयति,	चोरयतः,	चोरयन्ति

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The student of Sanskṛt will have to remember which root falls under which of these ten categories each has its characteristic forms. The reader thus realises how huge must be the page of memory of the student of Saṅskṛt to learn all these forms by rote, in ordinary course. A beginner in Sanskṛt on entering the threshhold of the class of the Sanskṛt teacher, finds himself provided with a text book like *Vyākaraṇa Kaumudi* and is told of all these technical informations and of the need of committing to memory all these tedious thousands of forms without asking *why and how* of the process of building these different forms, because the book has slipped over them and the teacher himself has been student of this memorising school of *Vyākaṛan Kaumudi*.

The little head of young learner gets puzzled at the thought that he will have to hammer all these thousands of forms into his brain, for the examiner who is out to test his knowledge will leave no troublesome forms out of his question paper.

All these breed a natural apathy, rather contempt towards the subject, and as a necessary corrollary the pupil breathes a sigh of relief by taking the earliest opportunity to give up the subject and declare it to be a dead-language where reason has no part to play.

But there was Sanskṛt language in ancient India as the dialect of the people and there must have been a natural method for teaching the language to the child, to the student and to the Specialisers. One thing is certain, that there was no such books as the *Upakramaṇika* or *Vyākaṛan Kaumudi* and even now this memorising method is not practised in the *Tols*, where teaching is imparted through the medium of Sanskṛt.

Our idea is that there were easier methods for teaching the language and as the mother-tongue, the pupils learned it by the direct method. The child learned simple verbs when others talked and he used those forms when he needed. This way his first lesson began. अद्, अश्, भुज् are roots to mean

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

to eat and their forms are अत्ति (अदादि), अत्तः, अदन्ति ; अश्नाति (क्रादि), अश्नीतः अश्नन्ति ; भुनक्ति, भुनक्त, भुञ्जन्ति and they can be replaced by simple खाद् of the form खादति, खादतः खादन्ति. Why then are the beginners burdened with the scholastic roots required by the specialist only ?

This line of thought leads us to make a study of the list of root-verbs as formed by Pāniṇi and the results obtained are very highly suggestive of the actual method of direct teaching.

Goṇas—	Bhwādi	Adādi,	Juhohjādi,	Dibadi,	Swādi,	Tudadi,
No. of verbs	1010	72	24	140	34	157

Gonas—	Rudhādi,	Tonādi,	Krādi,	Chaurādi	Total
No. of veres	25	10	61	410=	1943

In the list, there are in all 1943 root-verbs, of which 1010 i.e. more than half belong to the Bhwādi Goṇa, under which the verbs are the easiest to conjugate ; next to these come verbs of the Churādi Goṇa, which also are almost as easy to handle as those of the former. The Tudadi and Dibādi Goṇa Dhatus are more complex to tackle but the rest are most difficult in every respect. Their numbers are naturally the fewest and used in very advanced works of cultural importance and figurative compositions.

The Ātmanepadi Dhātus are more difficult to work with and a study shows that the Parasmaipadi, Ātmanepadi and Ubhoyapadi Dhātus are in the proportion of 6:3:1 and in the Bhwādi Gona accordingly they number 602, 306 and 102 respectively.

All these suggest that the earlier people managed their affairs with only verbs of the Bhwādi Goṇa roots in the Parasmaipada in the singular and plural numbers in the *present tense* mostly and in the *past tense* in some cases. They had no need of the *future tense* and *moods* of any kind. The Bhwādi Goṇa forms

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

in these are very simple, a few of them are shown below with their conjugated forms :—

Present	*Past*	*Imperative*	
चल्—चलति, चलन्ति ;	चलाम, चलामिः ;	अचलत्, अचलम् ;	चल, चलत
वस्— वसति, वसन्ति ;	वसामि, वसामः ;	अवसत् अवसम् ;	वस, वसत
खाद्—खादति, खादन्ति ;	खादामि, खादामः ;	अखादत्. अखादम् ;	खाद, खादत
धाव्— धावति, धावन्ति ;	धावामि, धावामः ;	अधावत्, अधावम् ;	धाव, धावत

Exactly the same are the forms of रच्, पत्, अर्च्, क्रन्द्, हस्, क्रीड्, चर्व, काङ्क्ष्, त्यज्, निन्द्, शनस् पठ्, गर्ज्, दह्, वद्, वह्, यच्छ (दान्), गच्छ (गम्), कर्ष (कृष्), जय (जि), पिब (पा), भव (भू), तिष्ठ (स्था), नय् (नी), पश्य (दृश्), बोध् (बुध्).

These are the types of conjugation of the verbs of the Bhwādi Goṇa Parasmaipada. In the above list the reader sees that almost all the ordinary ideas can be expressed with these verbs and he will have as many more of the type as he requires from the list of root-verbs of this Goṇa in the Parasmaipada. One can express himself in idiomatic Sanskṛt if he learns these verbs only. He does not require to load his memory by Grammar ; nor a teacher to hammer them into his brains ; he learns the conjugation of one verb and uses all the rest without taxing his memory. He requires no book on grammar for simple talk. He hears and learns.

This is all about the verbs. Let us take the case of the noun words. Noun words in Sanskṛt mostly end with a vowel and the root-verbs with a consonant and in such cases, declensions are rather easy. But where the noun-words end with a consonant or the root-verbs end with a vowel, conjugations become difficult and they would always have been left for advanced students in the past. Such words are not necessary for earlier stages, for there is no scarcity of synonyms ending with अ, giving easy forms. In the list below the reader will find numerous common-place words almost sufficient for

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ordinary conversations and all of them are declined in the same manner ; their typical forms are shown below :—

Masculine		*Neuter*	
नर	नराः	फलम्	फलानि
नरम्	नरान्	,,	,,
नरेन	नरैः	फलेन	फलैः
नरस्य	नराणाम्	फलस्य	फलानाम
नरे	नरेषु	फले	फलेषु

Some of the words similarly declined are as follows and they contain almost all words of common use ; many more may be had of a dictionary :—

नर. अर्थ, धन, आय, व्यय, हस्त, पद, मस्तक, कर्ण, दन्त, कण्ठ, मुख, काक, कुक्कुर, मार्जार. शृगाल. गज, अश्व, छाग, मेष, महिष, मयुर, कूप, तड़ाग, नद, पर्वत. सागर, ह्रद, जल, वृक्ष, पत्र,, पुष्प. फल, तण्डुल, धान्य, यव, अन्न, काष्ट, गृह. घट, वन, अरण्य, जन, वसन, भोजन, पान, शयन, स्वपन, आसन, गन्ध, तेज, रौद्र, चन्द्र, सूर्य्य, ग्रह, आकाश, पवन, दहन, and किरण ।

All these words are declined as नर and फल according as they are masculine and neuter in gender. These words would do if only a few words like अग्नि, नदी, वायु, गो, पितृ and a few pronouns are added. Words with a consonant at the end are mostly cultural words and for ordinary use they are hardly required,

Sandhi, Samāsa, N̤-twa and S̤-twa Vidhāna, Kṛt, Taddhita, Kāraka, etc. are things of advanced works and have nothing to do with the illiterate mass.

A child learns his mother-tongue, not with the help of grammar but learning uses as others make. He gets hold of a few words or verbs of simplest conjugation and when he finds himself at home with their applications he automatically passes on to the more difficult uses and as a matter of course acquires the characteristic peculiarity of the language. He will then require the ways of building Padas out of words and root-verbs for sentences. The beginner must never be given a book on grammar and naturally in the primary course, grammar

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

is everywhere discarded. All instructions must be imparted in the *Direct method* and the *Translation method* should not be resorted to.

In the life of every language, grammar only generalises uses current in it. An well-developed Grammar is the result of the study of a language in its mature stage. In the most developed stage of Sanskṛt, Pānini came long last to compile his Aṣṭādhyāyi. His collection was incomplete and the Vārtika of Kāthyāyana was needed. But the Aṣāṭdhyāyi and Vārtika are so concise and scholarly that a commentary of Patonjali was needed. For long they held the field and through some generations these books were found enough for the study of the language. But in course of time, Sanskṛt began to loose ground though in slow degrees, for Prākṛta was gathering shapes under local influences in different zones and local dialects absorbed the major attention of the people, and necessarily Sanskṛt got less and less popular and ceased to be the dialect of the people. Ease and familiarity in using Sanskṛt gradually waned and it began to appear more and more difficult to the coming generations of students. Easier Grammar and methods of teaching were in demand and the Mugdhabodha, Kalāpa, Sāraswata, Samkṣipta Sāra, Ratnāmālā and other systems grew in different parts of India to teach Sanskṛt.

It was when easier ways of teaching grammar and the language was demanded by the society, Vopadev prepared one, called the Mugdhabodha Vyākaraṇa, i.e. a grammar intelligible to the dullest of the dull. The Kalāpa Vyākaraṇa is an excellent analytic system. The Ratnamālā Method teaches rules by cogent uses by the great writers. Some of the other systems are Sankṣipta Sāra and Sāraswata Vyākaraṇa Methods and these appear to have evolved when the local Prākṛtas have fairly driven Sanskṛt from its exalted position of universal use. People then paid more attention to the popular language and Sanskṛt was losing her hold in degrees and to counteract against its fast decay, these educators introduced easier method to teach the language.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

These systems are very convenient for teaching the language by the *direct method* i.e, Sanskṛt through Sanskṛt and they again encourage the power of observation and analysis to sharpen the intellect to boot. By the cramming system of the Upakramanikā and the *Translation method of teaching* through some other language, the pupil may learn the language through toils of several years, but he will never acquire the habit of speaking in the language.

When we examine the question from this standpoint, we fully realise that talking in Sanskṛt is as easy as that in the mother tongue provided the method of teaching is direct and the conversation is carried on in common-place words and roots of standard forms, avoiding all complex words, roots and uses. Judged from these standpoints, we see no reason why Sanskṛt cannot be the state-language of India. In other languages all words have some particular lexicographical meanings and naturally have definite synonyms but Sanskṛt has no in end of words ; the speaker can turn out any number of synonyms from numerous roots carrying the same meaning. Sanskṛt again is very concise in expression and can express any idea without using a single foreign word.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

LANGUAGE AND SCRIPTS OF ANCIENT INDIA

PART II

THE SCRIPT OF ANCIENT INDIA

CHAPTER I

ORIGIN OF THE LANGUAGE AND SCRIPTS OF THE VEDICS

(I)

WHAT ṚṢI SAYS ABOUT THE LANGUAGE

The history of the Indian language, according to the current belief, started from the time when forefathers of the so-called Aryan stock of people lived under a common roof in some unknown locality somewhere within the vast area from Tibet to the Baltic and that of the Indian Varṇamālā* reaches the time when, according to the western view, the Phoenician Merchants in course of their commercial intercourses with India, taught the Indians their Alphabet.

Regarding these theories, the sponsors thereof even were in doubt, but still they abided by these, as no better or more reasonable ones could be advanced. But without proceeding through the endless debates on these points, we mean to elicit the opinions of the ancients in the following pages on this hitherto undecided question.

In this regard, we have the famous Brahma Jnāna Sukta of Bṛhaspati (Ṛv 10/71) ; it is known also as the Bhāṣā Sukta.

---

*It cannot be called the *Alphabet*, because it does not begin with Alfa, Beta etc.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

It details the origin, growth and final form of the language of the Vedics. A few verses of it are as follows in the original and in translation.

बृहस्पते प्रथमं वाचो अग्रं	यत् प्रैरत नामधेयं दधाना ।
यदेषां श्रेष्ठं यदरिप्रम् आसीत्	प्रेणा तदेषां निहितं गुहाविः ॥1
सक्तुमिव तितउना पुनन्तो	यत्र धीरा मनसा वाचमक्रत ।
अत्रा सखाय सख्यानि जानते	भद्रैषात्लक्ष्मीर्निहिताधि वाचि ॥2
यज्ञेन वाचः पदवीयमायन्	तामन्वविन्दन्नृषिषु प्रविष्टाम् ।
तान् आभृत्या व्यदधुः पुरुत्रा	तां सप्तरेभा अभि संनवन्ते ॥3

"O Brhaspati, the earliest forms of expression consisted of mere names of objects all around, but the best, the most loving and the most guiltless Vācs lay dormant in the inmost core of the hearts of men. "The talented realised the need of making friends with all, for in that alone, Lakṣmi (fortune) would smile upon them and to effect that, gentle Vāc was necessary; so the sober section weighed in the mind all kinds of Vācs and decided the best ones for expression, just as finer oat is separated by seives from a mixed sample. "When for Yajna, compositions of verses were necessary, the language was raised from its friendship level to the Deva-worship and and the Ṛṣis fell to the work with what best language they could command and in seven metres, they made numerous prayers."

Here we come across three stages in the growth of the language. (1) In the earliest stage there was no society, man lived all alone; *names of objects* constituted the language of the time, different kinds of thought could not find expression for want of a suitable language. (2) A full-fledged society with individuals living in amity marked the second stage with an well-developed language and with a vast *popular story literature* possibly in the Anuṣṭup metre. (3) In the next stage, the language has entered into the temple with its grave and sombre appearance in the *Vedic hymns* in all seven metres, composed by men who were *Ṛṣis*.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Whoever carefully goes through the above verses sees that they have given the correct and natural stages in the development of the language. There was no language at the beginning. There grew certain stray words to name objects or actions or to denote sudden outburst of feelings of approbation or disgust. With the growth of society these words needed improvements or dresses to be fit for different persons and times and with these dresses or *Samskāras* on the words, as they are so called in all kinds of Sanskṛt literature, the Vedics developed their popular language which is *Sanskṛta*. The Vedic language was Ārṣa as *Ṛṣis and not the common men* developed it for praying to Devas.

Then the earliest form of the language consisted of certain spontaneous words (Ruḍha words), root verbs and interjections, and these were used as they are. Bibhaktis and Pratyayas are *Sanskāras* imposed on each word for use in the language and this is why the ancient Indian language is called *Sanskṛta*.

From this Bhāṣā Sukta it is clear that the Ṛṣis had a language. But had they any writing system of their own? Or had they learned some from anybody else? These are apparently very difficult questions to solve and the intrepid scholars strained their every nerve to develop a satisfactory solution. In the absence of a more reliable one, they have evolved the theory that in about the 9th century B. C., Indians learned the writing system from the Phoeniian traders. This could not satisfy a major section of them, for many research scholars have examined and re-examined the arguments but no clear light has yet been thrown on the actual fact in this regard. We have therefore decided to ascertain what facts the ancient Indians themselves have left for us and discuss the point in that light. And this is a line which remains almost untrodden by the great scholars even now.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(II)

WAS WRITING KNOWN IN ANCIENT INDIA

According to the Ṛgvedic facts, Yajna existed with some standard mantras and ways of performance and the use of mantras and the steps of works were so fixed that the slightest mistake marred the expensive Yajnas totally. Yajna had so tedious and so very lengthy procedures that there was every probability of the most expert priest to commit mistakes by omission and commission, if working alone. To check this the Brahmā priest with perfect practical knowledge of Yajna had to be employed to superintendent. Further the Ṛc mantras show that a prompter, an Upabaktā, was employed (vide Ṛv 8/72/7) and he dictated the correct things to the priest. This suggests existence of the procedures of Yajna in the form of books : for the processes are very intricate and lengthy, and things are to be repeated at different stages of the work, sometimes with the same mantras and sometimes with different ones. It appears from all these that there were some books on correct procedure, the Paddhati books of the type of Bhavadeva and Rāmdatta Paddhatis. Root अधि-इ to meaning *to read* has been used in Ṛc mantras such as Ṛv 1/170/1, 5/44/13, 9/67/31-32 and elsewhere showing that reading was known in the Vedic times.

The Atharva Veda speaks of the Purāṇa, Itihāsa etc in Ath. 15/6/11-12 and has used the word *Granth* in Ath. 20/135/2.

The root लिख् has been used in the Atharva Veda (20/132/8, 14/2/68) and in the Taittiriya Samhitā (1/2/5/1, 2/5/1/7).

Swādhyāya work includes study of all the Vedas or certain mantras of all the Vedas and other things such as of the Purāṇa, Itihāsa etc. and it is to be performed by every Brāhmaṇa. This is the prescription of all the Brāhmaṇs. Then at the time of the great Brāhmaṇs, reading of books was in practice.

The Gopatha Brāhmaṇ mentions Dhātu, Prātipādika, Nāma, Linga, Vachana, Bibhakti, Pratyaya, Swara, Upasarga, Nipāta, Vyākaraṇa, Varṇa, mātṛā, Pada and Akṣara and these are

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

sufficient indications as to the existence of the Varṇamālā and books on Grammar (1/1/23). Not only that the same authority mentions names of several subjects of study such as Kalpa, Rahasya (Āraṇyaka), Upaniṣad, Itihāsa, Purāṇa, Nirukta etc. (1/2/10).

The Taittirriya Āraṇyaka refers to Varṇas, their Swara, Mātrā, Vala etc. (7/2). The Boudhāyana Dharmasutra speaks of Dharma Pāthakas (1/1/9) and these anticipate books in existence at the time. Itihāsa, Purāṇa, Bhārata, Mahābhārata etc. are mentioned in the Āswalāyan Gṛhya Sutra.

Yāska speaks of several Historians, Grammarians and makers of Niruktas. These are suggestive of the existence of books on the subjects at the time. Yāska further refers clearly to the collection of the Ṛgveda by Sākalya (6/5/29). Some sort of written records therefore existed before Yāska.

Pāṇini has 4 sutras like अधिकृत्य कृते ग्रन्थे in his Aṣṭādhyāyi where he has used *Grantha* to mean books. Words Leepi, Libis, Leepi-kāra etc used in the Paṇinian Grammar show that writing was in vogue at his time. Roots Granth, Paṭh, and Puṭh are used to derive synonyms of book.

The Geeta looked upon Usanā as the greatest poet of ancient India (कवीनामुशना कविः) but he has only 33 Ṛcs to his credit, while with nearly 850 Ṛcs, Vasiṣṭha could not aspire to the distinction. From this it is clear that Usanā's composition in popular poetry far surpasses Vasiṣṭha's works. Rc 9/97/7, in corroboration, speaks of Uśanā's extempore versifications before huge audience rendering all spell-bound by his composition and presentation. This definitely points to the existence of a voluminous literature in popular poetry, now lost to us.

Verses, could be orally made and committed to memory and transmitted through generations but the Brāhmaṇs with their huge bulk discussing countless topics of irrelevent nature cannot be developed in the most perfect forms without the help of writing. However vast be the momory's page, it was impossible to build a huge book like the Śatapatha Brāhmaṇ. My copy of the book of the Madhyandina Śākhā has 750 pages each

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

containing 28 lines of some 32 letters and there is almost no spare space between sections and subsections left vacant in the book. Can a reasonable man believe that such a huge book, having no repetitions of one and the same topic unnecessarily and having no inconsistency whatsoever from the beginning to the end without written drafts ? Moreover the central topics have been developed in it with remarkable originality and in most methodical manner possible : can it be possible without making plans and draft of the book in writing ? This book again has well-classfied 14 kandas, 100 chapters and 7800 sections of 5 sentences each on an average. It is physically impossible to prepare orally such a bulky book of intricate contexts. Longer still is the Śatapatha Brāhmaṇ of the Kānwa Śākhā. There are other big independent Brāhmaṇs, and they surely required draft copies before they were given the present shapes.

The Mahābhārata records the story of Gaṇeśa writing the book from Vyāsa's dictation. Leaving aside this mythological said of it, we get that a book was copied ; so writing was known to the author of the tale. There are many other references to the Varṇamāla, grammar and written works in the book.

When Hanumān found out Sitā in the Aśoka forest in Lankā, he convinced her that he was really the messenger of Rāma by showing her a ring with Rāma's name engraved.

वानरोऽहम् महाभागे दूतो रामस्यधीमतः
रामनामाङ्कितञ्चेदं पश्य देव्यङ्गुरीयकं ॥ Vide Rāmāyaṇa Sundarākāṇḍa/36

Long before the Rāmāyaṇa, the ring with letters engraved was made here. But if one disbelieves the story, then also it remains clear that before the time of the poet of the book writing was so well-known that letters were engraved on rings and seals and coins were used with letters and figures on them.

In the Garuḍa Purāṇa (1/20/91), the Agni Purāṇa (349), and elsewhere, letters with their numbers and other peculiarities have been recorded. The Padma Purāṇa in the Pātālkhaṇḍa gives the descriptions of each letters of the DeyaNāgar type.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Of the Purānas, there have been fixed *Anukramaṇis* (tables of contents) and the numbers of verses in each were counted and recorded in every Purāṇa and Upa-Purāṇa. These numbers have not only been noted in the book itself but are recorded in other books on the subject. Then, these books were compiled and standardised certainly by one and the same body. And since that time onwards, the same texts of each Purāṇa and Upa-Purāṇa have been current everywhere in India. This presupposes the existence of an original copy from which all subsequent copies have been taken and carried to Kerala, Bengal, Kośhal, Mālava, Gurzara and everywhere else in India, otherwise the uniformity of the text and the bulk could not have been maintained so faithfully. Pāṇini has nearly 4000 rules in his Grammar but nowhere there is any repetition whatsoever nor any inconsistency either.

Without an easy system of writing, these could not have been possible. Writing always anticipated existence of sheets to write upon and leaves and bark of trees were the easily available articles to this effect, but an attempt at preparing more convenient and easier sheets definitely points to a very long history of difficulties. The early writers had to struggle long against them on the one hand and had urges for easier and quicker means of recording voluminous facts, these necessitated invention of paper. Paper is a very convenient article to write upon and India had known full well the art of preparing paper from cotton long before Nearchus, the admiral of Alexander's fleet wrote his record on India, in which he said that Indians were first to invent the art of making paper from cotton and had their own Varṇamālā (Vide Maxmuller's 'History of Ancient Sanskṛt Literature'). The Indians then must have felt the necessity of making paper for their voluminous writings, ages, measurable not by centuries but by millennia, before Nearchus who wrote his record in about the 4th century B.C. Thus the age of books in India reaches back a time far beyond the 9th century B. C. when the Phoenician merchants are said to have taught the art of writing to the Indian traders.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(III)

THE INDIAN VARṆAMĀLĀ

The Vedic literatures of all types show that the authors knew the Varṇas. The reference to *Akṣara* to denote *letters* are frequent everywhere. There is a compulsory rule binding on all users of the Vedic Verses in Yajna, in Sandhyā, in Swādhyāya or Swastyayaṇa that the Ṛṣi, Devatā and Chhanda of the Verse must be stated before it is used : and any failure or any wrong naming of these bring serious consequences. In order to avoid all mistakes in these respects there have been authoritative compilations of the names of Ṛṣis, Devatās and Chhandas of every mantra. Every Veda has therefore Anukramaṇis detailing these informations very minutely and correctly so that the users of the mantras may not incur any harm on himself or the Yajmāna by wrong use of these.

The Chhanda of a mantra is very difficult to ascertain in respect of the Verses. There are seven very famous metres viz. Gāyatri, Uṣṇik, Anuṣṭup, Bṛhati, Pankti, Triṣṭup and Jagati with 8, 24 ; 7, 28 ; 8, 32 ; 9, 36 ; 10, 40 ; 11, 44 and 12, 48 letters respectively, the first of the pairs represents the number of letters in each Pada and the second denotes the total number of letters in each. Generally a verse has 4 Padas, but the Gāyatri Chhanda has peculiarly only 3. The Vedic Chhandas are very peculiar, for in numerous cases (1) the number of letters in different Padas are unequal, (2) the verses contain more or less than 4 Padas and (3) the total number of letters are different from the standard Chhanda.

Let us explain these with reference to the Anuṣṭup Chhanda so familiar in popular poetry. It has 32 letters with 4 Padas each with 8 letters in all popular Anuṣṭup verses but the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

following peculiarities are seen in the Ṛgveda in Anuṣṭup verses :—

Names of Chhanda	*Total No of letters*	*Padas*	*Letter in each Pada*	*Ref. Ṛg.*
1. Anuṣṭup	32	4	8+8+8+8	5/10/1
2. Mahāpada Pankti	31	6	5+5+5+5+5+6	4/10/5
3. Kṛti	32	3	12+12+8	1/120/8
4. Pipilika-Madhyā	32	3	12+8+12	9/110/1
5. Kābirāt (Yaba-Madhyā)	30	3	9+12+9	1/120/3
6. Naṣṭarupi	32	3	9+10+13	1/120/4
7. Virāt	33	3	11+11+11	7/1/1

and there are other varieties in Anuṣṭup verses in the Ṛgvedic and in Vedic verses on every other Chhanda, similar variations as shown above are found profusely.

All the seven varieties shown above come under the general name Anuṣṭup, but in use of the mantras, the name of the Chhanda as shown in the first column of the chart above must be stated, mere Anuṣṭup will not do. These names depend upon the number of letters in each Pada. So the letters were counted by the poets when they prepared the verse. They themselves were the first users of the Mantras and probably they gave the names of metres of these verses. In that event, the Varṇas of the Indian Varṇamālā were known before the Ṛgvedic poets.

Some may say that poets are above all fetters निरङ्कुशा हि कवयः, so the Ṛgvedic poets might not have any care for the lengths of the Padas and the Chhanda : they made them fit for recitations and singing and supplied all omision of letters by lengthening and commissions by shortening vowel sounds. But we should remember that the Vedic is an artificial language and verses are artificial poetry, for the poets had to write poems mostly with a set vocabulary and on restricted facts. The verses show learned uses of words and expressions but these are hardly natural poetry.*

* We shall discuss at length about the Vedic language and poetry in our Ancient Indian Literature now in the press.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The aforesaid compulsory provisions are had in the Brāhmaṇas then before the times of the compilers of the Brāhmaṇas, the Varṇamālā must have existed in order to ascertain the name of the Chhanda of a poem.

Books on *Śikṣā* classify *Varṇas* according to their way of utterance; the Prātiśākhya rules definitely describe how letters are joined naturally with their neighbours in words and sentences while verses are sung or recited. Grammar in the chapters on *Sandhis*, *Samāsas*, *N-twa* and *Ṣ-twa*, *Bibhakti* and *Pratyayas*, names different letters and shows how they combine. The authors of the Upaniṣads, the Āraṇyakas and the Brāhmaṇs knew letters, and their divisions and applications.

So there remains no doubt as to the existence of the Indian *Varṇamālā* from the Vedic times onwards, the Phoenician origin is therefore a myth.

The original letters of the Indian Varṇamālā were only *forty two* as found in the 14 Prātihāra Sutras quoted in the very outset in the Aṣṭādhyāyi of Pāṇini and this Varṇamālā is called the Māheśwara-Leepi as they are said to have come from *Mahes'wara* of the Indian *Trinity*. There runs a Gāthā—'if you seek for Jnānam, pray to *Śaṇkara*' (ज्ञानमिच्छेतु शङ्करात्) and fittingly these *Varṇas* are known as Māheśwara-Leepi and are regarded as *Anādi* i.e. having no beginning. According to the Vedic literature, "All sounds are Brahmaṇ (Śabdha Brahmaṇ)" i.e. indestructible. All sounds consist of some letters i.e. finer sounds, called *Varṇas*. Naturally all *Varṇas* are self-evident as the *Kumāra-Vyākaraṇa* has सिद्धोवर्णसमाम्नायः i.e. the Varṇamālā does not require a human author, they are ever present.

When a word is uttered, several different sound units constituting it strike the ears of the hearer. He hears some more sound units in another word. All words are thus constituted of certain sound units. A language is but a collection of words and the words are made of certain sound units. Then a language means some primary sound units, which by permutation and combination make up all words of the language. Some people did not go to the finest divisions of all sounds and took

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

up some primary and some composite sound symbols to make up their language. In the West such attempts were made and slightly different Varṇamālās evolved. There some did with 20 sound symbols and some needed more to express all ideas in sound. There it is seen that one symbol stands for different sounds.

But in India, the learned scholars studied all sounds very thoroughly and found that 49 independent primary sound units are there in all sorts of expressions, in talks and in speeches. But they found that 14 more subtle sound units are necessary for recitation and singing. Thus the Indian Varṇmālā developed in three stages, first they depended on the 42 Māheswara-Leepis, which were increased by 7 more to 49. But the subsequent final study brought in another twice 7 new ones to culminate the number to 63, which appears to have been the maximum in the letter system.

(IV)

VARṆAMĀLĀ AND THEIR DIVISIONS

There are several divisions of letters, the broadest of them are Vowels and Consonants. But the ancients did not rest satisfied with it, they proceeded with finer divisions. They studied the journey of the shaft of wind from the naval till it gets out of the cavity of the mouth with particular sounds. To quote from Apiśali's Śikṣā तत्र नाभि प्रदेशात् प्रयत्न प्रेरितः प्राणो नाम वायुः ऊर्ध्वम् आक्रामन् उरः प्रभृतीनां स्थानानाम् अन्यतमस्मिन् स्थाने प्रयत्नेन विधार्यते। स विधार्यमानो वायुः स्थानम् अभिहन्ति। तस्मात् स्थानाभिघातात् ध्वनिः उत्पद्यते आकाशे। सा वर्णश्रुतिः। स वर्णस्य आत्मलाभः। i e. 'from the naval region, internal efforts (*Ichhā-Śakti*, Will) sends up wind known as *Prāṇavāyu* in the living organism, and it is stopped on its way in one or the other of the eight gates, viz, *Uras*, *Kaṇṭha*, *Śirah*, *Jihvāmula*. *Danta*, *Nāsikā*, *Oṣṭha* and *Tāloo*. The wind, thus checked, strikes against the gate of its stoppage and causes

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

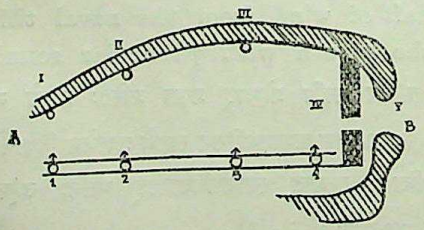
sound in the air. This sound is the audible Vaṛna and thus Varṇa has its complete self-assertion.'

The Śikṣā-rules further study the internal and external efforts on the part of the Will and the Vocal machines and how the efforts are caused. They divide the Vaṛnas into seven classes according as they come out by striking the seven gates viz. *Kaṇṭhā*, *Jihvāmula*, *Tāloo*, *Murdhā*, *Danta*, *Oṣṭha* and *Nāsikā*. They show that this striking to cause the external sound is the work of the tongue. When the tongue strikes the seats toughly like an iron ball, the Varṇas so uttered are *Sparśa-Varṇas* ; if it touches with less stress as with an wooden ball, the result is *Antastha-Varṇa* ; if the touch is that of au ball of cobweb, the *Uṣma-Varṇas* are pronounced. Easier and wider passages are allowed to *Swaras*.

The Śikṣā rules describe how the tongue strikes these seats of sound. It touches Kaṇṭha with its end, Tāloo with its middle part, Murdhā with the part near to the point (उपाग्र) and Teeth with its point. All the letters are thus uttered from their characteristic seats of utterance.

These actions of the tongue can be represented with the diagram in the margin.

If **AB** represents the roof of the mouth from the guttural part to the upper lip, in which (i), (ii), (iii), (iv) and (v) are positions of Kaṇṭha, Tāloo, Murdhā, Danta (teeth end) and Oṣṭha respectively and (1), (2), (3) and (4) represent the end, the middle, the Upāgra and the point of the tongue, then according to the Śikṣā sutras, letters of the Kaṇṭha Varṇas are uttered when (1) touches (i); the Tālabya Vaṛnas are sounded when (2) touches (ii); the Murdhaṇya Varṇas are results of (3) reaching (iii) and the Danta Varnas come out when the tongue top pushes the teeth junction.



A Sketch of inner-mouth

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Śikṣa sutras detail from what parts the other letters also are pronounced. All the minutest movements of the tongue and of the *Prāṇa Vayu* have first been fully and clearly studied and the letters were classified.

From the above classification it is clear that difference in sound of Varṇas is due to the sound being emitted from the different centres of sound in the mouth. The Varṇas are again enough to express in sound even the sounds of different animals. It is probable that birds and animals with a mechanism of mouth consisting of two lips, one striker, (the tongue) and the sound board (the roof of the mouth) may utter all Varṇas correctly provided they could control their tongue so as to touch different parts of the roof with the corresponding parts of the tongue. Some species of birds, if trained, can talk like man.

Then we can say with fair precision that the Varṇas are hardly variable with place, person and time. They are permanent and are common with all. They have got no beginning neither any end ; men acquire the sounds of Varṇas instinctively. They are automatically known when the baby learns to talk first. They are not thus the property of any body or any nation.

These are *Akṣara*, undying, and require no architect to build—they are self-evident. How then can we call these the Varṇamālā of India ? The answer to the querry was given by *Bṛhaspati* in his *Bhāṣa-Sukta* (10/71/4). He says—

'उत त्वः पश्यन् न ददर्शवाचं ।
उत त्वः शृण्वन् न शृणोत्येनाम् ।
उतो त्वस्मै तन्वं विसस्रे
जायेव पत्य उशती सुवासाः ॥

'There are men who cast their eyes on many objects but cannot see things through (i.e have no correct knowledge of them) ; many talks and discourses reach the ears of many but they can not realise the essence thereof.' *Jnānam* opens up her treasures to those eyes eager to see and ears eager to hear, just as the well-attired wife opens herself entirely up only to her beloved mate.'

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Varṇas were there but there were none with ears hear them ; the falling apple arrested the attention of a Newton only. Ṛṣis are *seers*, they saw them and studied their uses long till they identified and classified them in their present forms. Accidently the Ṛṣis belonged to India and the Varṇas they discovered became Indian-Varṇamālā. Any and every country could have found them out and could have claimed the glory of their discovery.

The Indians pursued their studies in several branches of human knowledge and they went so deeply into each that they reached the bottom of it. Their aim in all such researches had been to analyse the thing, to scan each point scrutinisingly and to develop a general principle, a formula guiding all the different phases of the subject. In the present topic *i,e.* the Varṇamālā of India, unlike other countries, they never attempted to evolve any tentative method, they tried surely to build Universal system, which is scientific and is natural and universal at the same time.

So it is unthinkable that these were borrowed from any body else ; rather India has masterly studied the system and other countries of the world have in fact built up the Science of language in India's fashion.

This classification was an old thing. Many books on Śikṣā are current now but it is curious to note that almost all books record the main sutras in the same wordings. Every one has the identical sections. The speciality of each book lies on the peculiar Sutras, recorded along with the main Sutras to clear the subject or to supply omissions.

In books on Śikṣā, there is a section called *Vṛttikāra Prakaraṇam*. Vṛttikāras are the commentators. Now Pāṇini names *Āpiśli* in Sutra of his Aṣṭādhāyi, and Āpiśali writes of the Vṛttikāras in his Śikṣā that contains the main Śikṣā rules and opinions of the commentators. Then we get the chronology going backwards—Pāṇini—Āpiśal—Vṛttikāras—Rule makers. So this classification of the Varṇamāla takes us back to an uncertain antique age. Pāṇini mentions the Kauśikas in the Vṛttikára list and Kauśikas are Ṛṣis of the Biśwāmitra line viz.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Kauśika-Gāthi-Biśwāmitra-Devarāta — Yājnavalkya and this indistinctly takes us back to the Vedic times and also to the time of Yudhiṣṭira, Janamejoya and Yājnavalkya who are authors of books on Śikṣā and was workers in the Vedic field. So much so that Yājnavalkas was the Ṛṣi of the white Yayurveda, of which Śikṣa rules are guided by this Yājnavalkya Śiksā and Prātiśākhya rules by Kātyāyana Prātiṣākya. So these Śikṣā and Prātiśākhya rules go back to the Vedic times.

(V)

WRITING SYSTEM IN THE WEST

Writing is an attempt at communicating ideas of one to another. When man lived all alone, he hardly required the names of articles. He was satisfied when the article of his seeking was at hand. Still he gave a name to each object, as his whim dictated, from its similarity and contiguity with other known objects. He uttered spontaneous sounds when he was pleased or vexed and naturally he repeated the same sounds for similar feelings. Passion and instinct guided him to live near others of his species in course of time. Necessity to exchange ideas was gradually felt and naming of actions became imperative खा, या, दा, धा, आस, चल etc. took the place of what was previously carried on with pantomimic signs, in order to intimate desires to others.

Pantomimic representations or directions with sounds were meant for those present now but often necessity arose to have directions for others, away.

When living alone, the man employed some of his leisure times in building samples of objects he saw with what materials he could procure. He often engaged himself in profitable labours by making huts, as a protection against the Sun and rain and utensils that he needed most. He made short weapons of stone, wood and metal to hunt with.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

He further created variety of employments by creating new spheres of action. He tried to draw pictures of objects he saw or fancied on the ground, on leaves, on the bark of the tree and on the walls of his cave by hard and pointed styles and arrows. Sense of beauty guided him to paint the pictures he drew with colours that he could procure from natural objects.

These drawings were extended to the exppression of ideas by pictures and therefrom the hieroglyphic system of representation of ideas originated.

Hieroglyph is the figure of an object standing for a word, syllable or sound ; so the hieroglyphic writings are but picture-representation of ideas. In Egypt or China, almost similar methods were used. Pictures of the objects or ideas were used to represent the sound in Egypt. To *mean man* a picture of a man was used but to denote that *he is going*, the picture of a *running man* would suffice and there were many similar devices to express ideas. In China over such pictographic and ideographic ways, they tried to simplify the troubles of drawing too many pictures, by using one sound, having a particular symbol ; to denote many other things with it, some easier symbols were added to it giving different meanings. The language consists of short words of composite sounds and for each such word, there is a symbol ; so the number of symbols is enormous in that language.

The Egyptian writings, specially those on the body of the monuments, consist of very decorative pictures, extremely difficult for people in general. They are very difficult to draw, and, even when drawn, give ambiguous readings and meanings. So for ordinary letter-writing or other simple purposes, the priests devised easier symbols for quick works. These are the Hieratic Scripts.

Asiaminor and Mesopotamia developed another system of writing. They wrote on clay tablets with styles ; naturally round marks would not be clear and writings took the shape of *Wedges*. This system was therefore known as the *cuneiform* (wedge) system of writing.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A word consists of several syllables, some of which with a few more constitute another word, a third also has common syllables with them. So a symbol was put for one syllable, another for another and so on. Thus a word was a combination of these syllables and the requisite symbols put together stood for the word. A sample of writing in English scripts run as shown below. It is taken from the Treaty drawn up between two kings of Asiaminor in about the 14th century B. C. as found in the brick tablets at Boghozkooi, Asia minor.

*ilani *Mi-it-tra*-as-si-il ilani *U-ru-w-na*-as-si-il ilu *In-da-ra* ilani *Na-sa-at-ti-ia*-an-na.

For each syllable, there was a symbol. Thus there were numbers of symbols ; for expression of ideas, requisite numbers symbols were of used. Among the syllables again there were some which stood for letters when the syllable was unilateral.

But a still more novel system was accidentally developed by the Phoenician traders, who carried on commercial enterprises far and wide. They required to keep accounts of their debtors, who were many in number. They grouped them according to the first letters of their names. Probably many names began with A as the first letter, some with B, some with G, some with L etc. They picked up words beginning with A, B, G, L etc. and having pictures easy to draw. Alfa meant a *bull*, Beta a *house*, Gama a *camel* and so on and they were short words with easy pictures : these were therefore selected as symbols in sight and sound of different groups of names of their debtors. The number increased as time went on and with twenty—a decent and handy number, they closed their list and managed their affairs with them. But soon they found that they needed some more ; 20 symbols were in sufficient. For new names came beginning with different letters or under each too many names occurred.

*The underlined words are clearly Mitra, Varuna, Indra and Nasatya, the Vidic Devas. These were known to the people of Asia Minor at the time.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

As traders they were men of thrifty habits. The saw that every addition of a picture would entail much difficulty in drawing and they would lose the trim good number 20 also. So to meet the demand of fresh sound symbols, they took two simultaneons steps. They procured from the heratic and cuneiform scripts symbols for the pictures and avoided picture drawings totally by replacing the pictures by these symbols. The second step of their was to mark all new names by two, three or more letters out of their list of 20 letters, as shown below in the Phoenician scripts. Some were like the following :—

CHART I

A few English and Phocnician Letters

English A B D E G M N O

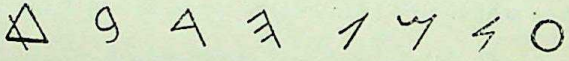
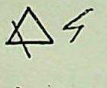
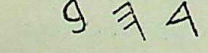
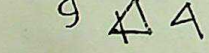
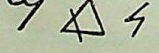
Phoenician 

CHART II

Phoenician	*English*	*Names to represent*	*Meanings of the symbols read together*
	A	Alexander	One
	AN	Andrews	One
	BED	Benjamin Daesrali	Bedding
	BAD	Baker Dodge	Not good
	MAN	Mansfield Nicholson	Human being

Note : If the symbols in the Phoenician language also had the similar names and similar meanings of the symbols taken together, the shrewd people would find here inspiration that by the combinations of letter symbols, other words could be built in writing, such as DOG, BAG etc. They tried several other-words and invented the letter system of writing by this method.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

This mode of recording went on by the busy traders. Here the symbols were Alfa, Beta, Gama etc. of the hieroglyphic system but they acted like letters.

When this system of composite marking by several letters together went on, some of the shrewd observers among them saw that some combinations of the letter symbols when read together gave distinct words of their vocabulary, which needed trouble-some picture-writings of a tedious nature to express in writing. Here in English scripts we see sensible words of daily use in *a*, *an*, *bed*, *bad* and *man*. They combined other symbols and found to their surprise that by such combinations of letter and symbols they could put down their ideas in writing by using Alfa, Beta etc.

They examined and found that all sounds carrying ideas could be written down at ease and in very small spaces. The present arrangements of the Alphabets is one in which they were first used and none thought in later times to regroup them with any aim in view, for they were only arbitrary symbols taken from the hieratics and cuneiform ways of writing.

This astounding inventien no less important than those of Newton, Addision or Galileo drew the attention of the entire middle East of the time, and all advanced races of the time greedly took up the system with necessary modifications. The Greeks, the Romans, the Arabs, the Hebrew-speaking people—all took up the same Alphabet with the additions of some more letters that the forms of those languages necessitated. It is said that some 50 languages of the west adopted the Alpha-Beta system for writing.

The history of tho Phoenicians is a very long one and longer was the one of Egypt, naturally it cannot be said with any amount of certainty at what time this letter-system was first invented by the Phoenicians. But one point is certain that when the Phoenicians invented the system they unlike the priests did not suppress that knowledge and the Western World that was anxiously groping for an easier writing system, must have readily adopted it, as soon as the information about the invention was known.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

During the reign of the great monarch Amenhotep IV of Egypt, the capital was removed from Hebes to Tel-el-Amarna. There he constructed a temple of the Sun God and a tomb, on which he engraved many inscriptions which were very learned. He left nearly 300 letters (ordinary and business), to friends, to foreign places and to ladies and despatches to kings of Babylon and other places. All these were in the Babylonian cuneiform. This great king flourished in the about 14th centurry B.C. and at that time the Phoenician states also were in a prosperous condition. It can be expected, therefore, that Phoenician scripts which were easier to write with were not invented by the time.

Herodotus lived from 495-425 B.C. He writes in Bk II Chapters 48-58, "Hesiod and Homer, *whose dates I should place not more than four centuries earlier* were the authorities etc." So Homer flourished in about 9th century B. C. at the earliest.

Herudotus says in Bk V Chapter 58-59 that the Phoenicians colonised Boeotia in Greece and taught in about the 10th century B. C., the Alphabet to the Hellas there and their Ioinian neighbours. Again king David and his son Solomon flourished in the 10th Century B. C. and were in friendly alliance with king Hiran of Tyre in Phoenicia.

Now Homer might have composed the Iliad by the 10th. century B.C. but Wells in his Outline of History (Page 278) says—"An early form of the Iliad was probably recited by 1000 B.C., but it was not written down until 700 or 500 B C." and we hear of no written records in Alphebatic Scripts prior to that. So allowing a century for maturing of the Alphabets in Phoenicia and another century for transmission to the Hellenes, prior to the writing of the Illiad, it appears that the art of writing was not developed in Phoenicia earlier than the 9th. century B. C. rather probably later than that by a century or two.

Though Phoenicians had a longer history behind, they were met in their highest glory from about 1000 B.C. onwards. During the last millennium B.C. different countries rose into eminence in the Middle East and naturally great commercial

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

marts of international importance grew on the Mediteranean sea, the Red sea and the Arabian sea. They did not only exchange articles of merchandise but served as transmitters of different civilisations and cultures that developed far and near and all around. It was these marts that made the Phoenicians scripts known to all the Mediterranean countries.

It is said that through Saval, a commercial mart, the Phoenician writing was brought to India by the merchants of India in the 9th century B. C. But we have seen that at about the time, the Phoenicians put Greece and Ionia under their sway : with the Hebrew Kings they were most friendly. Again Homer belonged to the same age, still the Iliad could not have been written according to Wells before the 7th century B. C. From all these it does not appear possible that in about the 9th. century B.C., the Phoenician system could have penetrated in to India. But the fact appears to be that the system of writing was matured probably in about the 8th. century B.C.

Through Seval in Arabia Felix, one of the old marts, the art of writing is said to have panetrated into India from the Phoenician merchants and this is the current belief among some scholars. This theory had to be resorted to by the earlier batches of Indologists, as there was no other more reasonable alternative in those earlier times of scanty factual knowledge. But when the arguments are examined on the anvil of facts and reasons, they do not appear convincing now. Let us discuss a few of the points from a comparison of the Indian and Phoenician systems of writing.

(1) There were in general three systems of writing viz. Hieroglyppic, Syllabic and Alpbabetic, current in the world in ancient times. Some following the first, some the second and some the last. India did never take, in a wide scale, this hiroglyphic system of picture writing. There is no instance of the syllabic system ever flourishing here. But the Varṇāmālā system has been the popular way of writing everywhere and in every age in India.

" What has developed in a country is almost always the gift of the genious of the race. It was thought out and worked out

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

to perfection by the best brains of the people. Naturally they could not possibly abandon it in favour of a foreign system, however simple it may be, for their mind worked in that direction steadfastly. The Chinese developed their word-picture system and evolved the simplest possible way of writing out of it. They did not accept any easier system inspite of very troublesome nature of their method. The Egyptians developed their hieroglyphic system and stuck to it as long as that race survived. They did not spare Amenhotep IV and some other kings of the 18th. dynasty, who under the influence of their Mitannian wives introduced the religion of the Solar Disc and the Babylonian cuneiform writing in correspondence in their Courts as seen in the Tel-el-Amarna letters. They have been stigmatise in history as heretic kings and the people took the earliest opportunity to supercede the forms of religion and writing by their national system.

The people of Mesopotamia developed the cuneiform system of syllabic writing and stood by it till the end and never changed it in fovour of any other. The Phoenicians never accepted the innovations and improvements made by others over their system and managed in their own way. Conservatism is almost an instinct with man ; he is anxious to maintain his *status quo* at all events. He is satisfied with what he has and is very unwilling to change his state. The Middle East and West adopted the Phoenician system with some slight improvements so as to adapt these to their language and stuck to it even though one letter has been made to represent several sounds not even justified by their forms and sometimes by more then one letter a sound has to be expressed. In spite of these and other difficulties, no country that adopted the Alphabetic system has as yet changed it for another better one.

The Western scholars have thoroughly studied the Sanskṛt language and look upon this as the best and the most scientific language of the world. They have tried to imbibe what best they could accommodate in their languages from Sanskṛt, but none have changed their letters after the Indian fashion.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

This is the law of nature and how can one expect a freak here ? If India learned the Alphabets from Phoenicia, she would have stuck to it like every other countries adopting the language and would not have cared for any other system ; but the facts are that India never went to anybody for letters ; she invented her own Varṇamālā and have been following the system steadfastly for over 5 millennia in the least.

(2) The Indian Varṇamālā consists of 49 letters of which 16 are Vowels, while the Phoenician Alphabets number only 20, with hardly any vowel. The letters in the former System are primary sound units while those of the latter are names of some objects of the language and naturally are composite sounds. In the western system, one letter stands for several sounds, as *a* in *bad'* and *bade*, *bath* and *ball* ; *g* in *goal* and *gaol* while in the Indian system, every letter has a permanent sound and application. The Indian system is to write from left to right while in the Phoenicians made all writings from right to left.

So in soul body, limbs and functioning, the Phoenician system sustains no comparison, no similarity whatsoever with the Indian Varṇamālā.

(3) The Aśokan Varṇamālā of the 3rd. century B.C. have no similarity with their Phoenician brethren. These Varṇas were there in the times of the Brāhmans and the Vedas, the ages of which were far beyond the 1st millennium B.C. So the Phoenician origin of Indian Varṇamālā does not appear feasible under any circumstances worth the name.

(4) We have referred to and quoted a part of the inscription on Boghzohoci-tablets in the cueniform system of writing that record the text of the treaty drawn up between kings of Hittite and Mitanny in the 14th Cent. B. C. In it, the Vedic Devas like Indrā, Mitra, Varuṇa and Nāsatya have been invoked at the beginning. This clearly shows that cultural contact existed between India and Asia Minor where these kingdoms lay, long before the time of the treaty. Had the Indians no knowledge of writing, they ought to have learned the cuneiform system from these fellow brethern of the same religious faith.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

It may be argued that in course of journey towards India from the cradle, the Aryans stayed there for some times and some of the migrants made their homes there and after the separation of the Indian branch, the cuneiform system was invented. But when the treaty was drawn, these people still were guided by the same form of religion and by the same set of Devas. Naturally there must have been cultural intercouse during the time of the Treaty. Again there are definite indications as to the commercial connections between India and the entire Middle East, at about the time and earlier. So the cuneiform system was naturally expected into India if Indians had no other system at the time.

It is curious that the learned Indian or merchants never thought of borrowing this cuneiform system from their kinsmen, for no where in India any trace of the cuneform writings has ever been discovered. Such being the case, it is quite unnatural that merchants who are generally apathetic to literary culture procured for their inactive intellectuals the Alfa-Beta system from another merchants race whom they casually met in an intermediate trade centre lying between these 2 far off countries-India and Phoenicia by several months boat journey.

These and many other considerations unanimously point to the fact that the Indian Varṇamālā has originated in India independently. This is also the decision of several great Scholars like Canningham, Princep, Dowson, MaxMuller and others. The alphabetic origin of the Indian Varṇamālā was a mere makeshift decision of the earlist batch of the Indologists in the absence of a more reasonable one : they never said that the opinion of theirs was final. But the circumstances hitherto discussed leave no room for any doubt against the Indian origin of the current Varṇamālā and probably none will be fastidious enough to harbour any donbt in the face of so definite reasons.

As these latters of the Varṇamālā has really originated in India, it should be our worthwhile to ascertain how these letters were isolated and classified into the present from.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CHAPTER—II

BEGINNING OF INDIAN VARṆAMĀLĀ

(I)

ORIGIN OF THE INDIAN VARṆAMĀLĀ

The early man had no society: he was concerned with the first person alone, for no second or third person had any interest for him. He was alone with his nasal हुँ – the sound of exhalation, and by it, the neighbouring beasts, both human and animal, learned of his existence or resentment.

This हुँ appears to have been at the root of Indian language, for round it, as we shall presently see, all the needs of the early man centred.

To express I am here, the interjection हुँ, हम्, हाम्, हः, अः, are used in the language. अ-हम and हाम्, became *it is I*. हूँ then communicated acceptance and हुम् also came to be used in this sense. हन् हन् that meant quick movement became हन् to kill or assault.

हः originally indicated *yes* or *I am here* and this in course of time came to be थः which subsequently gave rise to स्थ with the signification of staying. Thus from हः, हर्, हल्, हस् and several other root-verbs came to being.

अः meant *I am* or *exist here* and the interjection took gradually the form of अस् whence अस्मि came in the vocabulary.

हा, हाः, आ, आः, आहा, हाहा stood to mean resentment or painful feeling and हा became a root to mean *to give up*. हु gave फु and भु and हु used in exciting fire, came to mean *to worship fire* i. e. Yajna.

In course of time, when familiarity with the neighbours was growing wider, he needed to intimate his dangers or desires to one at a distance and the man therefore had to resort to the sounds हे, है, हो, and हौ involving long vowels. As long as he was alone he had nothing to communicate and so he did not

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

require to open his mouth, ह:, हम्, हँम् etc. would suffice but to tell others, the sounds necessitated the use of long vowels.

All the main works and words of the first person are often found with the letter ह and round the first person the society and the language grew up. That the Vedics also attached the greatest importance to the letter is seen from its uses in the religious practices and literatures. हिं is a Veda-mantra recognised by the Ṛgvedic poets and priests under all four Vedic systems of Yajna. In the Vedic and Upaṇiṣad literatures ह, अह, हन्त are Nipātas, which are frequently used in the Vedic writings ; ह is used almost in every sentence, at least once in all prose works.

The first letter अ again is the *symbol of Brahmā Projāpati*, the creator and represents the beginning of knowledge which increases through the following letters, the symbols of continuance or Viṣṇu, till it culminates and is perfected into ह, the last letter which is the symbol of Śiva. Thus अ: is the symbol of Brahmaṇ, हौं of Śiva and हौँ represents the cohesive force binding the universe.

अ: is the final stage, no resonance can consequently be there and when with knowledge perfected, man realises the vastness (Virātatwa) of his creator, he makes Upāsanā with हौँ the Ākāṣa or Śivā Veeja, that leads to अ: again.

The Mahā-yānist Buddhists also find inspiration in the letter ह as their symbol of Upāsanā is ॐ मनि पद्मे हुँ ।

In the arrangement of letters अ, the creator,has rightly been put as the first letter and ह, the destroyer, at the end to close further extension.

With the widening of his sphere of familiarity consideration for others also came. Imposition of orders and wishes became a necessity. He was in the habit of expressing resentment with हा and that was intended to appeal to his own feeling, but for this new person, the first personal form had to be modified by other sounds of similar nature. He ordered his wrong-doer with मा, he wished his neighbour to pertake of his offer by खा, and requested him with दा to have what the addressee had in

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

his possession. Thus घा, पा, मा etc. were also added to his vocabulary. This substitution of ह् by other letters gradually brought in numerous other words in his list.

The language thus gathered shape at the beginning but the most prolific sources of words were the sounds in nature. The early man observed the sound of thunder, sounds of different animals, fall of heavy objects, cracking of bamboos and the like and he coined words from each quarter and numerous words were added to his list. These increased by lips and bounds due to his pet fancy for substitution of different letters in the place of the original one in his coined words.

The early man needed easy supply of water and lived near about the river. He observed that the river moved with the sound कल् कल्, then कल् stood for *to go*. The man did not know what is what, but he was free to utter any sound, so in some moods the sound कल् bred चल्, छल्, ठल्, डल् etc. and all came to mean *to go*. He in the absence of many words had to work with as few words as possible ; his कल् in another mood became जल्, and he represented water by it : from कल् क्ल् the waves assumed the name कल्लोल. Similarly leaves moved with पत् पत् and so पत् came to mean *to shake, to fall* and from it पत् or पत्र *leaf* came. In storm, leaves move with सन् सन् and सन्, स्वन्, ठन्, डन्, पन्, मन् and numerous words of the kind to mean sounding, went to his vocabulary. अय-चय-वय जय-पय-तय-नय, कष खष-जष सष शष यख बख-सख-रख लख-हख ; and (in uttering them with stress) उखि वखि-मखि-नखि रखि लखि-हखि as also अगि-तगि-रगि शगि-मगि-हगि रिगि हिगि .etc. came to mean *to go*. Likewise several sounds like these with similar nature and sound multiplied the stock of words ; the reader may find in Pāṇinian root-verbs of similar roots. In the Vedic vocabulary and the Vedic writings, instead of the common place words, words of similar sounds have often been made use of. In the Pāṇinian list of root-verbs, we come across nearly two thousand roots and these in a good many cases came from the whimsical use of similar words by the ancients. Perhaps the history of their growth is as follows :—When the words were in the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

making, one used (say) तुप in the sense *to go* but false vanity actuated a second to use तुफ instead and similarly तुप, तुम्प ; तुफ्, तुम्फ, क्रुफ क्रम्फ, कप, कम्प ; झफ, झम्फ and many roots have thus come into use ; अर्ब, पर्ब, लर्ब, वर्ब, सर्ब, कर्ब, खर्ब, गर्ब, शर्ब, चर्ब etc, became roots to mean *to go*. Such roots are numerous specially for the idea of *going*. The list of the roots presents a very interesting and profitable study. It appears to contain a rich store of hidden informations regarding the growth of words and roots in India. An analytical study will be very useful to the cause of philology and history of Sanskṛt language.

These similar words could not but inspire the intelligent section of the people to perceive the existence of certain primary sound units that constituted all kinds of utterances. There were mostly uniliteral and biliteral composite words in the earlier times. They observed that each of the sounds कल, चल, जल, तल, बल, दल etc. had a common sound unit at the end and it again formed the sound unit at the beginning in लख्, लय, लखि, लंगि, लिख् and the like, and naturally they found the sound ल that builds several composite sounds. It was a perfectly distinct sound unit. Similar studies showed to them several other letters, such as क, ण, च, त, र, ह, उ, आ etc. and these formed the primary Varṇamālā. These sound units i. e. the Varṇas are tangible entities which can be distinguished from one another and everyone can identify them. Each is used with other letters forming composite sounds but they hardly lose their identity ; they may receive slight changes due to combination with other Varṇas but the characteristic sound of each remains perceptible. This is why the Varṇas are called Akṣaras, i. e. imperishable and are said to have come from an everlasting Source and to Maheśwara of the famous Trinity, they have been attributed.

The Maheśwara Leepi, as the earlier Varṇamālā, was complete with the 33 consonants but was short of 5 long vowels.

The letters here according to the Pratihāra Sutras as supplied at the beginning of the Aṣṭādhyāyi of Pāṇini,

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

are अइउ । ऋ ऌ । एओ । ऐऔ । हयवर । ल । ञमङणन । झभ । घढध । जबगडद । खफछठथ चटत । कप । शषस ।

This list contains almost all Varṇas and defects viz. आ, ई, ऊ, ॠ, ॡ, अं and अः were made good by dots and dashes of diverse nature.

These are the arrangements of the Maheśwara Leepis. Here the letters are classified into two broad divisions. Vowels and Consonants, but the letters appear to have been put, not in the scientific form based on the origin of their sounds as in our present Varṇamālā but according to the similarity of stress and ways of their utterances. Thus these Leepis were framed naturally before the scientific study of the letters was undertaken later. But the arrangements of letters in the Leepi, definitely mark a shrewd analytical mind that guided these classifications on the Phonetic basis.

Before the formation of this list, there must have been a time when there was a clumsy knowledge of letters with an imperfect grammar but with a large popular literature. It was perhaps preceded by an age in which the language had attained maturity and popular bards sang and narrated orally lengthy tales of the heroes of happy memory. The age of the Maheśwara Leepi saw the introduction of writing in India.

(II)

ORIGIN OF THE INDIAN SCRIPTS

India, as shown before, had her own Varṇamālā, so she had to find her own method of writing. She had not borrowed it from anybody else, for it was not known to or used by any other race. India tried in her own way and evolved a system, as natural and as universal as her Varṇas were. We shall attempt below to reclaim the lost links as to how the Indian savants invented their system of visualising their Varṇamālā. The Varṇamālā came first and scripts followed suit. As the Varṇas were there, it would have been easy to choose a symbol

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

for a Varṇa sound (as was the case in the west) and in fact some of the Indologists indistinctly say that Indian letters are also arbitrary symbols.

If that were the case, the Indians, like their fellow brethren in the West, would have selected pictures of known objects as their symbols ; but instead, the pictures of the letters are so unlike any object in nature and so complex in their make as one sees in अ, च, ह etc. that one cannot make out where these peculiar forms have come from.

Communication of ideas may be made by drawing a picture of the object or the idea or by drawing mutually agreed symbols for a whole sentence or for each of the component words, syllables or letters ; and in one or the other of these forms, ideas have been expressed in writing elsewhere. But the Indian system is not the symbolising of the sounds but is the depicting of them.

Let us take an example to clarify how sound is depicted in the Indian system :—Say जल is made up of ज and ल ; so the pictures of ज and of ल together will also point to the same article that जल denotes, if only the pictures ज and ल could be exactly portrayed.

How can the sound of ज or ल can be pictured ? Sound is energy and so it cannot be seen or shown. But the sound can however be pictured by an indirect way by drawing the visible part of work associated with the utterance. In uttering a Varṇa, there are movements of the tongue and lips imposing changes in facial muscles. Then *utterance of a Varṇa* needs some *action*, here *the movements of the tongue and of lips*, and the *result of the action* brings some changes in the face. Then *uttarance, action* and *result* are organic parts of one and the same operation here and all have causal relations with one another. For the *shape* of the face i.e. the *result* depends upon the *movements* i.e. *action* of the *tongue and facial muscles* etc. in course of utterance of a Varṇa.

Here the *result* of the operation is the *Varṇa uttered.* The *utterance* again is the *outcome of the shape of the mouth*, which

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

is caused by the movements of the tongue and facial muscles. What is the motive power that actuates the facial muscles to move in such and such a way ? According to the Indian Ṛṣis, it is *Will* that sends Prāṇa Vāyu from the naval centre upwards with the requisite massages.

Thus the origin of Varṇas lies on the *Will Force* first, it is then transformed into some motor action which is then materialised into some tangible shape, the mouth assumes, and finally it is transformed into sound energy as soon as it passes out of the mouth cavity. The Varṇa thus starts as an *Will Force*, it is then converted into motion that subsequently appears in a tangible form on the face and finally it is transformed into the sound, Varṇa. Each of these *viz force, motion, material shape and sound* is an organic part in utterance of the Varṇa and might be used to represent the Varṇa. Of these, the *shape* of the face and *sound* are the two tangible forms, which may stand for the Varṇa, one for the eye and the other for the ear. The shape of the Varṇa is its Script and all the different shapes that the mouth assumes in uttering different Varṇas are their Scripts.

Such being our suggestion, let us make a study of the shapes of the mouth while uttering different Varṇas, in confirmation thereto.

In a previous chapter we touched upon the classification of letters of the Indian Varṇamālā. The ancients have observed what internal and external efforts are needed in uttering the Varṇas and according to the origin of the sound of each Varṇa, they have been grouped differently. They said that those letters that belong to the *Ka-Varga* come from Kaṇṭha, the *Cha-Varga* from Tāloo and so on and have detailed so many subtle informations about the utterance of sound that all students of philology to-day have been surprised to note the utmost accuracy with which they studied the utterance of Varṇas.

When they are extremely thorough in this respect, it is unthinkable, that they made no study of the face at the time

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of utterance of a word. Our view is that they studied all these very minutely and developed the scripts.

To utter a Varṇa, face assumes a characteristic shape ; the shape is different when another Varṇa is uttered. In fact all Varṇas leave the characteristic shapes on the face of the utterers when each is pronounced. The shape in uttering अ is different from that while uttering ए or क or any other letter. So there must be some distinctive feature of the face for each Varṇa and if these can be ascertained minutely, we can difinitely say which shape is for which letter.

Now before that we must be sure that there are the same changes in the face whenever the same latter is uttered i. e. each has the permanent features irrespective of time, person and place. We have examined the shapes of the face in a mirror several times when uttering a Varṇa (say-Ka), and found that it is the same every time the latter is pronounced. By the shape we mean the characteristic changes on the face at the time of uttering a Varṇa which appear on the face of every man in all times and climes. Every Varṇa leaves its shadow on the face of the utterer and this shadow is visible on every face whenever the Varṇa is uttered. To be clear, it can be said that when the letter Ka is uttered, the face uttering it will assume some appearance and the same appearance will be observed when another man or the same man for a second time, utters it. Then this appearance is permanent and has a causal or organic relation with the sound Ka i. e the Varṇa. Whenever Ka is uttered, the changes on the face are always similar or in other words these changes in the appearance cannot come when Kha is uttered or when Ka is not uttered. Then again when the sound Ka is uttered the characteristic shape is visible on the face i.e. without giving the face that particular shape, the sound Ka cannot be uttered. Then conversely whenever the face assumes this particular shape the sound coming out must be Ka or when we see the same appearance of the mouth we can definitely forecast that the sound to come out is Ka and no

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

other sound else, for the slightest deviation will make it a different Varṇa. Then we can say without hesitation that wherever this peculiar shape is seen on the face, the sound coming out is Ka or this peculiar shape and the sound Ka are so identical that one can stand for and represent the other. Here the sound Ka has taken shape in the facial changes when it is uttered.

Then if the changes on the face when Ka is pronounced could be drawn up, we could freely call it the shape of Ka and take it as the picture of Ka and it would well be Ka in writing.

The changes in uttering Ka can be seen in the mirror or on other faces. If a pencial sketch of the changes be made on paper, we should get the picture of Ka. Then it is possible for everyone to make his own sketch with a mirror and if similar sketches drawn by others under the same plan are compared there will be found one and the same picture in all cases. Thus the common picture may be taken as the script of the letter. The ancients tried to draw the changes as each letter was uttered and build their scripts and the Brāhmi Leepis were the earliest attempts of theirs for the representation of the Varṇamālā i.e. Maheśwara Leepi of the old.

Our attempt now shall be to show how the ancients portrayed these changes on some plain sheets and got their Brāhmi Scripts.

Language is for the communication of ideas by sound and is of the domain of auditory nerves but scripts and writing come under the action of optical nerves. So conversion of sound energy into one of occular form is the art of writing. The measurement of force in scientific calculation is made by the measurement of work it performs or distance it makes anything move. Here the manual action is the indirect outcome but the main manifestation of the sound energy leaves its stump on the face directly.

When the letter Ka is uttered, mouth, as we have seen,

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

takes a peculiar shape similarly irrespective of person, place or time. It imposes a permanent shape on the face. If one utters a sentence very lowly but with the movements of the face well-defined, another man near him could from the facial movements realise what the former says. So the movements of the face have some organic—some innate unflinching relationship with the sound uttered.

Now different individuals have different forms of faces but the appearance has nothing to do here. We are interested with the movements of the facial muscles and they are universal. The changes can only be discernible to very shrewd and analytic eyes; but the representations of the movements may be differently done on paper by different individuals but in that case uniformity would suffer and a standard form could not have evolved.

It is not fully known if whole of India accepted one single system of representation of letters. This suspicion is based on the fact that the Mohenjodaro, Joypuria and other systems were current in India and probably many more have gone into oblivion and many may still await discovery. But however India developed this very widely-used system, the Brāhmi Leepis, which precedes Gupta Leepi, Devṇāgar, Gurumukhi, Guzarāti and like. The Gupta or Kutil Leepis gave birth to Bengali and several other Leepis.

CHAPTER III

(I)

THE BRĀHMI LEEPIS

The learned section of the Vedics who had the fine eye-sight to observe the changes sat together to study the permanent changes that the utterance of every letter-sound imposed on the face. The way of portraying the picture of the face needed some conventions for uniformity everywhere and the sizes might be uniform as far as practicable for beauty's sake. The conventions they made were like the following :—

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(I) Mouth may open vertically and horizontally to different extents and a normal standard must be decided upon.

 represents the Brāhmi Ka and the lengths of the cross lines mark the normal vertical and horizontal.

(II) When further lengths are necessary, they are shown as

in Kā i.e. and shorter lengths are expressed by keeping as much of each, as required.

(III) There are two lips each with two parts, viz. the upper lip has a left half and a right half and the lower lip also has two similar halves, the position of the middle point of each of these is shown by a dot or a dash. So also the middle points of the two lips also are marked by dots as well.

(IV) Lips are free to move wholly or partially the upper one up-wards and lower one downwards.

(V) All movements to the left of the vertical are shown on the left of it in the scripts and those to the right are shown on the right of it.

(VI) Generally the lengthy sounds in a letter is marked by longer penlines in the scripts as in Gha.

(VII) Where the letter has a trilling sound, the vertical is made thick, or wavy as in Ṇa.

The earliest list of letters, as we have seen, are the Maheśwara Leepis of India and they are 42 in number. The scripts of these letters are the earliest of their kind. The numerous Edicts of Aśoka are the earliest samples of writing in these scripts.

These are known as the Brāhmi Scripts, quite naturally as all Vidyās such as the Vedas, Purāṇas etc, have all come from Brahmā and consequently all mechanisms that encage all Vidyās must have come from Brahmā and hence the scripts are Brāhmi-Leepis. Śiva gives Jnānam and its way of expression naturally comes through the Māheśwara Varṇamālā. The

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Brāhmi scripts are the vehicles of expression of the Māheśwara Leepi and naturally both should have the same number and actually each is 42. The Brāhmi scripts have been obtained from the Aśokān Edicts but some of the long vowels have not been found there and consequently we have not got the actual scripts there of.

CHART III

A CHART SHOWING THE DEVNĀGAR AND BRĀHMI LEEPIS

Devnāgar	Brāhmi	Devnāgar	Brāhmi	Devnāgar	Brāhmi
अ	𑀅	ख	𑀔	ऋ	𑀋
आ	𑀆	ग	𑀓	ञ	𑀜
इ	𑀇	घ	𑀖	ट	𑀝
उ	𑀉	ङ	𑀗	ठ	𑀞
ए	𑀏	च	𑀘	ड	𑀟
ओ	𑀑	छ	𑀙	ढ	𑀠
क	𑀓	ज	𑀚	ण	𑀡
त	𑀢	फ	𑀨	ल	𑀮
थ	𑀣	व	𑀯	व	𑀯
द	𑀤	भ	𑀪	श	𑀰
ध	𑀥	म	𑀫	ष	𑀱
न	𑀦	य	𑀬	स	𑀲
प	𑀧	र	𑀭	ह	𑀳

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

We have shown that the Brāhmi Scripts were derived from the facial changes as observed in uttering each letter and we shall attempt below to find as to how these scripts have evolved. Our decisions depend upon observations only and naturally our request to the reader shall be to test our view points by observing his own facial movements in a mirror. He will see that his face assumes a peculiar shape as he utters a particular Varṇa, and when all these changes are noted in a pencil sketch, the exact shape of the script is obtained. It is often difficult to observe the difference between the changes due to two letters but the shape of the scripts are suggestive in this regard.

(AW) When one looks at his face while uttering it, he observes that two left halves of the lips move outwards and the vertical measures the distance between the lips.

(Â) It is like the first letter but it requires further flattening the lips horizontally and in the middle of the vertical a horizontal hyphen marks this additional change.

(E) Here the middle point of the upper lip goes upwards and those of the two halves of the lower lips lower downwards. The three dots represent the middle points of the upper lip and of the two halves of the lower lip.

(OO) This letter is a puzzle, for a full vertical or full horizontal are not necessary here rather it ought to have shown a small cavity between the two lips. Probably it was pronounced as *Long oo* and this shape is therefore the result, or it may be that it was pronounced differently at the time or to distinguish it from some other letter its shape was standardized arbitrarily.

(AY) In uttering this, the lower jaw goes bodily downwards parallelly and the middle points of the two halves of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the lower lip and the middle point of the under lip make up the apexes of a triangle.

(O) In uttering the letter, both the lips recede from the contact, but to some extent, as shown by the slanting vertical line and this clearly indicates that the opening of the lips is much smaller here. This is also a form too peculiar to reconcile fully.

(Ka) Here the normal vertical and horizontal are shown with a cross. In the latter part of the utterance, the upper lip lowers a bit but our present scripts do not show it.

(Kha) Here the sound is a little longer and here the movements of the lips are shown by a continuous line. At the two ends there are two thick points which show that the letter begins with a long stress and ends with a natural passing out of the wind slowly. The upper lip has a tendency to move to the left.

(Ga) This letter is to an extent, like Ay with the difference that right lower lip lowers more than the left lower one, and as such a uniform triangle is not possible here as in Ay.

(Gha) This is a long sounding letter and requires time in uttering. Here the lower lip goes down to its fullest extent ; then the wind is rendered wavy and the gradual rise and fall are observed on the lower lip length-wise from left to right as the letter is uttered and the wind goes out slowly.

(Umo) This letter consists of *oom* and *aw*, the former is the nasal sound and is caused by the upper lip pressing the nasal upwards with a rightwise movement as shown by the vertical part with the horizonal top ; but for the other portion of the sound the lower lip is responsible and it moves down till the sound gradually dies out.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

 (Cha) This letter consists of the upper lip rising up and lower lip lowering down to the maximum extent after making a loop like this. It is almost like the Bengali lette with the loop reversed.

 (Chha) It requires the lips to make a round hollow about the vertical, so that the sound comes out with force and a slightly hissing sound due to wind partially stopped by the tongue. Here the hollow is much smaller, for much of the normal vertical, which is the longest diameter, has been left outside the hollow.

(Ja) The shape of it is the picture of the right half of the lips, beginning from the middle of the lips. To utter the sound, the upper lip rises up and the lower lip goes down to the right of the vertical and the shapes of the two half lips with the hollow of the mouth in between, is the shape of the script of the letter. To utter it, only the movements of the rightside are necessary, so no leftside action is shown.

(Jha) Here from the middle of the vertical, the upper lip rises parallelly up, with the lower jaw going down.

(Ynaw) This letter requires the lower jaw to go down from the middle of the normal vertical with the upper lip going up slighly. It is almost exactly the reverse of the former i.e. Jha. The longer vertical shows that the movement reaches to the nose as it is a nasal sound.

(Ṭa) It shows the mouth cavity only when the letter is uttered.

(Ṭha) In uttering (1) Chha (2) Ṭha (3) Wa etc. the lips assume the shape of a round hollow and need distinctive features

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

for practical purposes. In the case of (1) Chha a vertical divides the hollow, showing that the hollow is smaller and the letter a hissing sound, of (2) Ṭha a dot in the middle represents the tip of the tongue within the mouth and of (3) Wa the dividing vertical does not actually penetrate the hollow like Chha. But here in Ṭha only a circular shape of the mouth is shown.

(Ḍa) Here it begins with the lower jaw going downwards giving the maximum volume of sound which diminishes gradually, it is pulled as it were from within and then again it proceeds downwards till extinction. For it is a long protracted sound.

(Ḍha) In uttering this the upper lip slightly goes up but the entire lower lip moves downwards and the loop at the end shows that the sound comes out with force but does not abruptly die out, it persists for some time.

(Ṇa) This letter consists of a thick vertical, the ends marking thickly the limits to which the lips recede.

(Ta) It represents a group of letters in which the lower lip has a tendency to move the right half to the right and the left to the left. In Ṇa the lower end of the vertical is as it were, about to bifurcate. In Ya it has already been divided into two upto a very slight height along the vertical ; but the bifurcation begins just from the middle of the vertical in Ta. The vertical has fully been divided in Ga, as from the bigger lower end, the sound dies out at the upper apex. In the case of Ta, the sound is longer than that of Ya. So the lower part widens more in Ta.

(Tha) To utter it, the two lips make a small circle with the tongue floating in the mouth at the concluding stage and its tip is seen in the middle.

(Da) The lips first make a protruding loop for air to go

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

out and then they recede to the farthest extent as the wind goes out.

(Dha)—This letter makes an inward loop as large as the lips could possibly make, for a bigger volume of wind comes out with force from either side of the vertical ; the letter being a Mahā-Prāṇa Varṇa, the entire vertical is therefore required here.

(Na)—It is rather a long and protracted sound both the lips start movements the upper lip going upwards to the maximum height but the lower lip takes the steady and stationary position after the sound has been fully uttered.

(Pa)—In sounding it, the lower lip goes downwards first and then the righthalf of it slightly rises up to complete the sound.

(Pha)—It is a Mahā-Prāṇa Varṇa and requires more time to utter than Pa. In fact it is uttered just like Pa and the protraction of sound is shown by the longer winding in the right half of the lower lip.

(Ba)—Here both the lips separate parallelly and the four middle points of 4 halves of the lips become corners of a rectangle.

(Bha)—Here the lower jaw lowers parallelly and the upper jaw recedes to the maximum height and this is shown by the normal vertical and the horizontal marks the normal length admissible in general with other letters.

(Ma)—It requires much time to pronounce. The first movement is of the lower jaw with upper lip moving upwards ; then in the reverse process, the lower lip rises gradually upwards, in a zigzag manner, in course of utterance of the sound, whole and entire.

(Ya)—About this letter we have discussed under Ta above. Here the mouth is completely opened till at the foot of the vertical the sound dies.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(Ra)—This letter has a trilling sound and this is shown by the thick or wavy line. It consists of the lips simultaneously receding from each other and the trilling is made by the tongue, checking the free passage of the sound of the letter.

(La)—Here the left half of the lower lip starts going down and moves in a wavy line and finally it goes upwards to attain its normal position.

(Wa)—Its origin has been discussed to an extent under the letter Tha. The sound begins with the smallest possible opening between the lips and it gradually increases with a greater opening. The part of the vertical shows that the opening here is less than that in Tha.

(Śa)—In uttering this letter, the upper lip makes a curveture and its ends and middle point rise upwards. The vertical shows the extent of opening of the mouth.

(Ṣa)—In this letter the left side of the lower lip moves gradually downwards as in Pa and then again the right half rises up. This letter makes a hissing sound as the wind comes out through the both sides of the tongue which is shown by a slanting line in the figure.

(Sa)—Here also by the process as in Ṣa above the lower lip moves, but here the hissing sound is most prominent and so the tongue as barrier has been shown prominently here in its actual position to the left side of the vertical.

(Ha)—Here the lower lip goes down first and then the right half of it gradually rises and with force wind passes out leaving horizontally the middle part of the lower lip at the last stage of utterance. The sound La has an inward pull while Ha has an outgoing tendency, so one is, as it were, a negative of the other as in photography.

The above is an hasty survey of the origin of the Brāhmi Scripts, which according to us are each a pen-sketch of the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

changes of the face that accompanies the utterance of the letters. We are fully convinced from our studies about this origin of the Brāhmi letters even though our interpretations of the forms of the Scripts, may sometimes appear farfetched but it is expected that one with shrewder intellect and deeper insight will explain the details more fully and correctly when such a study of the scripts in the line is made in future.

We have tried to get the Brāhmi Scripts from the As'okan Epigraphs but it should be remembered that they were engraved by chisels, so the ideal vary from one sample to the other. So one cannot claim to have the ideal shapes of the Scripts. Many forget this and from their samples, they try to develop fabulous evolutions of different scripts of India out of the Brāhmi Leepi. This is very risky and ambitious ; emotion must not colour historical judgments.

There is another difficulty that in the absence of the actual Brāhmi Leepis, in the lists we have accommodated some of Kus'ān letters of later times, a definite case is the letter ओ (o) which is Kus'ān in origin.

In these studies, one fact is prominently vivid that the details are very precarious admitting of several interpretations and are rather difficult not only to distinguish but to write as well. But there being no other alternative these scripts sufficed for the very few men of culture who had any need of them in those hoary ages.

The Māhes'wara letters are very very old numbering 42 and for these letters, Scripts were devised. But the sense of beauty and ease in scribing and also distinguishing one from another, actuated the later generations of men of taste to try for better improvents on these.

Meanwhile the singers and reciters of the Vedic mantras needed scientific arrangements of letters and they found the number of letters too few in the Māhes'wara Leepi. They studied the sounds on a scientific basis, and discovered the exhaustive list and found the number to be 49 instead of 42.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

They studied the origin of sound of each letter and finally grouped them into 8 classes, as shown previously.

They did not like to depend only on the arbitrary facial changes but by taking into consideration the movements of the tongue and the seats of sound, wanted to give permanent and more rational shapes to the Scripts. The Deva-Nāgar is the outcome of these attempts. We shall below try to ascertain the principle that underlies the formation of the Deva-Nāgar Scripts.

(II)

THE DEVA-NĀGAR SCRIPTS

The Deva-Nāgar scripts, as stated above, involve two kinds of changes of the mouth viz. the external one on the face and the internal one due to movements of the tongue. Evidently the conventions in the use of symbols in the Deva-Nāgar cannot exactly be the same as in the Brāhmi Leepi. The following fresh conventions are necessary to explain the formation of these scripts ; the system of representation here greatly differ from that of the Brāhmi Leepi.

(i) We have previously shown how the tongue touches different parts of the roof of the inner mouth to give rise to different letters. For ready reference, let us touch upon the particulars in the same diagram that shows the movements of the tongue.

(i), (ii), (iii), (iv) and (v) are positions of Kaṇṭha, Tāloo, Murdhā, Danta and Oṣṭha respectively and (1), (2), (3) and (4) are parts of the tongue.

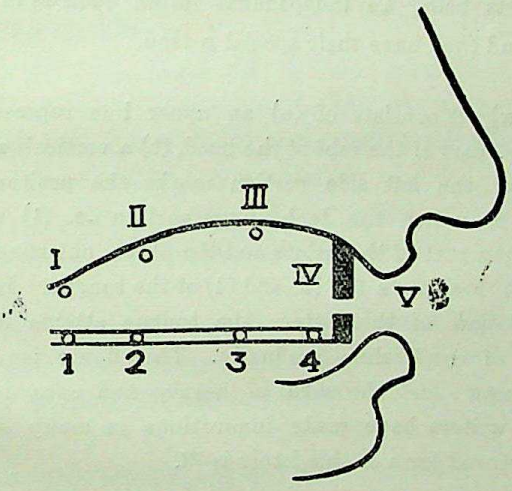
Here (1) striking (i), (2) striking (ii), (3) striking (iii) and (4) striking (iv) give rise respectively to the Kaṇṭhya, Tālaby, Murdhaṇya and Dantya Varṇas. Pressing one lip by another, the Oṣṭha Varṇas are pronounced.

(II) Here the vertical line separates the internal actions from the external facial changes, with this difference that all

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the internal movements are shown to the left of the vertical and all the external or facial changes are exhibited to the right of it.

(III) In the above sketch, the reader sees that all internal movements take place below the line on the head exactly dividing the brains into the left half and the right half. So the left hand portions to the vertical of all letters must have a top line, technically called Mātrā but the right hand portions may not have a Mātrā for there is no line to show the uppermost limit on the top.



A sketch of mouth cavity

Herein lies the distinction between the Brāhmi letters, that represent the external facial changes only and the Devanāgar Scripts which record changes both internal and external at the same time.

There are many scholars who opine that the Deva-Nāgar Scripts are developments of the Brāhmi scripts and in their support they suggest some intermediate changes before Brāhmi Scripts were converted into Deva-Nāgar. But this is not bourne out by fact and reason ; it remains still as a suggestion. The Mātrās definitely show that Deva-Nāgar has a different origin.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Moreover we shall just show how these Scripts needed different ways of approach to develop them. So to call Brāhmi as the mother of Deva-Nāgar Script cannot be justified though the former is certainly the predecessor of the latter. Both of them are akin, no doubt in device, but are not exactly of the same origin.

(IV) All movements of the upper lip upwards are shown above the topline i.e. Mātrā right-wise and left-wise as the case may be.

(V) There are some binary compound scripts, each of their parts being an independent letter, such as in Kha, Na, Sa etc. and they have their special reason.

अ (Aw)—It consists of (a) an upper line representing the Mātrā i.e. part of the roof of the head, (b) a vertical, as it stands there, (c) the left side portion marks the positions of the tongue, of which the Jeehvāmula portion i.e. (1) unites with the Kaṇṭha part of the palate and the three out-streching lines represent the parts (2), (3) and (4) of the tongue. In course of pronunciation of the letter the tongue attains its straight position of equilibrium gradually. This figure is difficult to draw: now for the sake of beauty and ease in writing tasteful writers have made innovations in many scripts and thus improved form of this letter is अ.

आ (Ā)—It is like the first letter, but having a double opening of the mouth, the vertical is doubled up, by supplying a second vertical by the side of it.

इ (E)—This is a Tālabya Varṇa with a very long protracted sound. This sound comes when (2) strikes (ii) and naturally the open loop, the tongue creates, is smaller than that in the case of the Kaṇṭhya Varṇa. But the sound is long, so the long tail below the loop represents the gradually diminishing frequency with which the sound dies out.

ई (EE)—To utter this long vowel, the right half of the upper lip extends upwards, as shown on the top, and in all other respects it is just like the last letter.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

उ (oo)—Here the lowest curve represents lower lip, the middle horizontal line is the tongue that rises slightly up to strike the teeth joints at (a) and thereby a small loop is created between the lips and the closed wind within slowly passes out. It is rather a protracted sound.

ऊ (o͞o)—This letter has evolved exactly like the last one with the difference that the upper lip protrudes outwards and lowers down a bit, as the small bent denotes.

ऋ, ऌ Ree and Lee are letters which came to be in use along with other compound letters such as क्ष when these scripts were confidently mastered. These are very complex scripts and their uses are difficult.

ए (Ay)—Here the lower jaw is seen to lower down not parallelly but with a tendency to the left side, as the sound is uttered. The right half of the lower lip slightly makes a turn to the left, as shown by the protuberance.

ऐ It is almost exactly like ऐ but in addition the right half of the upper lip moves upwards as shown by the mark on the top line.

ओ and औ were hardly used as separate letters but would be used with other letters, these forms were decided upon by modern scholars. We could not secure any earlier forms in books or edicts.

क (Kā)—This letter is sounded when (1) strikes (i) (vide the above mouth sketch) and as a rasult the entire mouth pit becomes a loop closed by the vertical to the right of which there is a symbol that marks the lowering forward of the upper lip in the latter part of utterance.

ख (Kha)—It is a very complex letter ; in appearance it is a combination ol two letters र and व. The Second part of this sound is evidently preceded by another sound element represented by र. The form of this letter itself presupposes some sort of trilling sound and what is that ? For this, we find suggestions in letter स (Sa) where र is the first component. These facts can be reconciled if the original pronunciation of Kha would have been like ह्स as in the Roman Script X.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Another suggestion as to the pronunciation of this letter is that it might have been that of He or Khe in Arabic and in that case the trilling portion in this letter could have been reconciled.

ग (Ga)—This letter is uttered by lowering the lower jaw downwards with the right half of it getting much lower down. It is almost like a cone as in Ga in Brāhmi truncated at the top to make room for the headline.

घ (Gha)—In this letter, the loop is made by the tongue as in Ka but it is larger in Gha. It is a Mahā-Prāṇa Varṇa, so the shaft of wind from within forces its way through the middle of the loop. The vertical there shows the extent of opening of the mouth.

ङ—Being a Kaṇṭhya Varṇa there is the loop, though smaller, made by the tongue that slightly rises up and then comes back to the original position by the path shown by the long curved line below the loop as it gives a protracted sound. It has a nasal sound and is pronounced through the nose and this fact is shown by the dot just near to the opening of the loop. This dot is necessary to distinguish it from ड (Da) and as it is an Anunāsik Varṇa.

च (Cha)—In the Tālaby Varṇas, the sound of each is a bit protracted. Of these again the first and the third letters consist of a pull from within but in the three others, sound forcefully comes out. In uttering the letter, the tongue strikes Tāloo and instantly it lowers down to suppress the volume of the wind between the tongue and the lower part of the mouth, so that out of the pocket between the vertical and horizontal the sound slowly comes out with almost a hissing noise.

छ (Chha)—It has, as we have said, a protracted sound and has also a loop bigger than that of Cha ; as a Mahā-Prāṇ Varṇa, the sound forces out through the loop. The long sound is shown by tracing the serpentile movement of the lower lip to regain its position. The second loop and the zigzag line are due to the up and down movements of the lip to make letttrs uniform and nice to look at.

ज (Ja)—Here there are the Mātrā and the vertical and the line to the left of it showing the movements of the tongue. At

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the middle of it, there is a corner with which the tongue strikes the roof of the mouth, but the tongue leaving the Tāloo junction pushes the long sound it emits, out of the mouth gradually as it returns to the original position of equilibrium. The vertical shows that the mouth opens to its normal height.

झ (Jha)—There are other forms but this appears to have been the oldest one. Here the lower jaw bodily moves downwards and then the lower lip protrudes forward and down wards.

The wind from within is forcefully pushed out by the tongue through the knot along the small horizontal line and then along with the protruded part outside, while the tongue comes back to position.

This movement through the constriction makes the sound slightly hissing.

ञ—This letter is pronounced as *Yanaw*. It is a nasal sound. Here as well the curved portion to the left of the vertical shows the movement of the tongue. It rises up from its position and strikes Tāloo and then again tries to send the sound through the nose. Here the active work of the tongue ends and as the sound dies out gradually, the tongue top moves along the line to acquire its equilibrium position.

ट (Ṭa)—In the Ṭa Varga letters, all have a loop caused by the tongue with the palate but here part (3) of the tongue strikes (iii) of roof of the mouth so the loops are shorter still in respect of the letters of this group,

In Ṭa, ट the lower jaw lowers down as the tongue strikes Murdhā and even afterwards and the upper one slightly rises upwards and the sound is produced as the wind passes out of the mouth cavity that takes the shape of a loop open at the outer end.

ठ (Ṭha)—This letter is a Mahā-Prāṇ Varṇa. When the shaft of wind pushes out, it renders slightly open the door of the mouth, in the form of a loop and the upper lip then slightly rises up.

ड (Ḍa)—It is a very long sound. Here for striking the Murdhā position of the palate, the tongue, which is very

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

flexible, is stretched forward and then to return to its position while emitting the sound of gradually diminished frequency, the tongue traces the part below the loop.

ढ (Dha)—Here the letter is a Mahā-Prāṇ Varṇa. The tongue strikes the Murdhā with part (3) of it so forcibly that the wind makes a whirlpool with the tongue top and emerges out with force.

ण (Ṇa)—This letter belongs to Ṭa-Varga and as such is a Murdhaṇya Varṇa. Ra is according to authors of Śiksā books pronounced from the root of the upper row of teeth. (Vide Āpisoli Śikṣā Rules 1/14). Again ल, र, ड़ are letters that may be interchanged by each other e.g. हेलयामहे हेरयामहे and हेड़यामहे meaning the same thing.

Here the pronunciation of ण is actually ड़ण and this sound is anticipated by र forming the first part of the script, and the lower jaw gets down with the right side lowering further.

As an Anunāsika Varṇa, it is pronounced through the nose partly.

त (Ta)—Here the tongue-head pushes (with force) the teeth-joints open and retraces back to its normal position along the curved line to the left of the vertical.

थ (Tha)—It is a Mahā-Prāṇ Varṇa. The tongue-top first pushes the teeth-joint to open the mouth and is seen through loop made by the lips to send the sound forcefully out.

This letter is almost like य (Ya) with the exception of the loop, which is so small that in writing it may take the form almost of a dot. In order therefore to distinguish one from the other, the Mātrā is mutilated here while the Mātrā is kept in tact in the case of (Ya) य.

द (Da)—In uttering this letter, as soon as the teeth joints are thrown open, the upper lip slightly rises and the lower lip goes downwards with an outward movement of the right half of the lower lip. It also requires some time to utter, and this is shown by the knot with the tracing line stretching out.

ध (Dha)—Though pronounced from different centres, with different sounds, the appearances of (Dha) ध and (Gha) घ are

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

almost the same with this difference that the Mātrā has been partially removed in Dha while in Gha, it remains in tact. Possibly these forms have been used to distinguish one from the other.

In pronouncing the letter, the first business of the tongue is to push the teeth-joint open with force; for as a Mahā prāṇ Varṇa, the sound comes out with a greater force and just after throwing the mouth wide open the tongue top moves quickly backwards and clears the month of the shafts of wind giving greater volume to the sound.

न (Na)—It is a nasal Varṇa, as it sounds from two centres viz. Danta and Nāsikā. Here the tongue tip pushes the root of the teeth in the upper row, then recedes back and makes the knot in the middle of the tongue in order to direct the sound to pass out through the nose.

प (Pa)—To utter Pa, the lower Jaw moves downwards bodily to let the sound come out through the open mouth and the Vertical shows the extent upto which the lower jaw should go down.

फ (Pha)—It is like Pa with the difference that Pha being a Mahā-Prāṇ Varṇa, the sound comes out with a greater force, and the upper lip protrudes and lowers down, as shown in the script to the right of the vertical.

ब (Ba)—Here the letter requires opening of the mouth by pressing both lips with force and the inner mouth appears as a hollow between the lips behind the vertical supplied.

भ (Bha)—To utter it, the lower jaw goes down parallelly after both the lips pressing one another with force and the vertical is shown. The diffierence between Pa and Bha is that the mouth opens more widely but horizontally in the latter. It is a Mahā-Prāṇ Varṇa with a long sound. So after the lips separate, the tongue makes a knot at its middle part, so as to regulate the sound.

म (Ma)—It is almost exactly like Bha in respect of form with the difference that it has a full Mātrā but in respect of its sound, Ma, omits it through the nose, as it is an Anunāsik Varṇa.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

In the case of the Pa-Varga letters, the work of the tongue is hardly necessary, for they depend on the lips for their utterance.

य (Ya)—This letter is a Tālabya Varṇa and an Antastha Varṇa at the same time. The tongue strikes Tāloo no doubt but the touch is very mild here. In uttering this, the middle of the tongue rises to meet Tāloo and the lower jaw goes downwards to its full with a leftwise tendency.

र (Ra)—It is pronounced from two centres, Murdhā and Upper Danta-Mula. Here when the Upāgra i.e., Part (3) of the tongue touches Murdhā, the tip of which is too short seeks to reach the Danta-Mula in vain and during this action of it, the tongue top trills and gives a trilling sound to the letter. This has been shown in the thickened part of the letter. It is the picture of the movement of the tongue point.

ल (La)—From the position of equilibrium the tongue top rises to strike the teeth-joint and in a wavy line, it falls back, till it goes back again to its permanent seat. This backward movement of the tongue is responsible for this protracted sound.

व (Wa)—As an Antastha Varṇa, the tongue gives but a mild touch to the Dantamula and Oṣṭha. First the tongue opens the lips and then rises to the upper Dantamula to complete the two parts of its sound oo-aw. This movement of the tongue top makes up the loop in the script.

There are three S's, for almost similar sounds are caused by the tongue striking Tāloo, Murdhā and Danta respectively, giving rise to three S's i.e. Śa, ṣa and Sa. The peculiarity of these letters is that the tongue after striking these parts settles temporarily there, in consequence of which, wind is stopped on its main path and has to go out by either side of the tongue through constricted passages. The hissing sound is the result. Uṣma Varṇas as they are, they are the mildest in utterance so they are called Aghoṣa or Voiceless.

श (Śa)—In uttering this letter, the tongue rises up touches the Tāloo part of the palate and makes a loop with the part of it between (2) and (4). It then sends the wind through the constricted loop and returns to the original position along the serpentile path shown in the script. The vertical is also supplied.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ष (Ṣa)—In the case of Ṣa, the tongue top is directly removed to Murdhā, its seât of utterance, along the slanitng line and remains straight there to allow wind to pass out through both the sides of it. Towards the closure of the sound, the tongue top returns to position of the small horizontal line to the left side.

स (Sa)—To utter it, the tongue top is first to open teeth joints and stay in the position : instantaneously the lower jaw goes down and the wind passes out by the two sides of the tongue that stands as a barier and the result is the hissing noise in the utterance that the letter makes.

ह (Ha)—This letter has two different seats of utterance, one is Uras (Laryngial) and other is Kaṇṭha. These two are due to (i) its secondary use with another letter and (ii) its use as a principal letter. In both the cases the same script is used. It is due to this that the script shows two distinct parts. It is an Uṣma Varṇa, so it is uttered through the short passage that the tongue as a barrier allows.

Now the upper part as meant for the Kaṇṭhya Varṇa ; it consists of a loop, opened to the outside. It is small in height, as it leaves much of the vertical above it. These show that the volume of sound is rather scanty and the force of propulsion is weak, as an Uṣma Varṇa, this is quite natural. But in the case of its other seat of utterance its business is to lengthen that sound, as the curved line below shows.

This is an hasty attempt at developing the Deva Nāgar characters from the pictures of the inner and outer mouth when these letters are pronounced. This is only an imperfect study of the thing, it might be that we have attached much importance to a side at the exclusion of a more vital part of it, or that we might have misinterpreted many facial movements and their drawings ; but one fact is clear that in these scripts the movements of the tongue and facial changes have been portrayed. We confidently hope that our reader will first make a thorough examination of the facial features of his, to ascertain the truth of our theory and then pronounce his honest opinion about this.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

In this connection, it will be well to invite attention of the reader to one point before he comes to examine the facial changes. This study, however modest it may be, is a scientific research, so it is not expected that he will be able to find out all details at the very first stage. He will have to study long for it. But certain it is that he will find the truth of our argument from a casual examination even in the case of the Brāhmi scripts. But the Deva-Nāgar Scripts are results of deeper and more learned observations and still here as well, the reader will not fail to see the truth of our view even from a superficial examination of forms of the scripts with reference to the internal and external changes in the mouth.

In the above study of the facial features and the Varṇas causing them, we observe that they tally with the Deva-Nāgar Scripts exactly. The Mātrās above each script are very suggestive and are the leading point in this respect. After detailing the descriptions of all letters of the Deva-Nāgar Leepi, the Padma-Purāṇa Pātālkhaṇda (chap 53) says that all these letters have a Mātrā each excepting the Praṇaba and this is the case with Dava Nāgar Scripts alone and with no other scripts in the world.

Again the Padmapurāṇa calls the Scripts the Deva Leepi, the Nāgri scripts are called Deva-Nāgar and Sanskrt is even now called the Devabhāṣā. The Śatapath Brāhmaṇ calls the language Deva-Vāc as opposed to the Manuṣi-Vāc the language of the people,

Thus our decision is that there were at least two Varṇa-mālās in Ancient India. The Māheswara Varṇas of 42 letters are the earlier ones which were developed into the present Varṇamālā of 49 letters and correspondingly the earlier scripts i.e. the Brāhmi Leepis which were drawn up from the appearances of the face were perfected into the Deva-Nāgar by taking into account the internal movements of the tongue also. In these two remarkable stages the Varṇamālā and the Scripts of India have developed. The Indus Valley Scripts have been a problem but the author does not pretend to hazard any opinion here at this stage. The Scripts in the seals there appear to be partly pictorial.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The reader has seen that the Varṇas of India are Swayambhu i.e. of natural growth. They are self-evident and do not depended on any assumptions. Every one of them are natural in utterance and in application with all men. The sounds do not require the help of a teacher to teach. The child learns the ways of utterance instinctively. The reader has seen further that changes in the facial muscles and movements of the tongue and the lips are similar with every man, in uttering the same letter. These facial features are not controlled by human effort. They are automatic i.e. Swayambhu. So the Scripts that record the facial changes are not whimsical suppositions of an intending educator but are real representation of the sounds of the Varṇas, or in otherwords are created by Barhmā.

The Scripts of India are therefore universal and permanent forms like the Indian Varṇamālā. They are so general and so free to all, that the question of borrowing them from any other nation cannot arise. It is the sagacious insight of the Ṛṣis of India who saw with their eyes, so natural a system of writing that they have marvellously and admirably perfected. This thought was revealed to them and quite naturally they attribute the Varṇamālā to Śaṇkara, the God of knowledge and the Scripts to Brahmā, the Creater, for the changes on the vocal organ in uttering Varṇas are born with the body. They are therefore not of artificial make, it is the Creator Brahmā who is their architect. These are therefore rightly called the Brāhmi Leepis.

The Devanāgar scripts are also the creation of Brahmā, for all changes are automatic and not of human creation. Some wrongly think that by the Nāgar Brāhmaṇas of Guzrat, they were first used or that they were invented at Nagor in Jabbulpur in very recent times. In the central India (Madhya-pradesh) there was the kingdom of Nāgod. This region was the mythological home of the Nāgas of old. It was probably there in some olden time that these Dava-Nāgar Leepis were given the present shape.

Now the Brāhmaṇs, the Āraṇyakas, the Upaṇiṣads, and the Sutra literatures presuppose the Spars'a, Antastha and Uṣma

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Varṇas as also the Kaṇṭhya and Tālabya Varṇas in which the present Varṇamālā and their scripts have been divided. The authors of the Māhes'wara letters and Brāhmi scripts therefore appear, to have no knowledge of these divisions of Varṇas when those Māhes'wara letters or Brāhmi Scripts were standardised. Then these latter Varṇas and scripts are far older than the aforesaid books. In fact, these were current in India long before the Vedic age. The Brāhmi Scripts were so old that at As'oka's time, they were known to the common people all throughout his vast Indian territories so familarly that the king selected these for his edicts, for they were meant for the common people.

The race that developed the Brāhmi Scripts by ovservation of the facial muscles, surely did not take long to introduce the movements of the tongue in the Scripts after the new classifications and nomenclatures of letters had been introduced. So the Deva-Nāgar scripts also are older than the authors and compilors of the Vedic literature.

III

CONCLUSION

We embarked upon a voyage through the voluminous ancient literature to ascertain the language of the Vedic people from the earliest times and the art of writing of Ancient India. In so doing we have tried to marshal as many facts and direct evidences from the writings of all different kinds of literature current in India now as possible and have clearly shown that Simple Sanskṛt was the language of speech and composition in prose and verse in all ages in ancient India. Not only that, we have sufficient samples of composition in the language which is the earlier and imperfect forms of Sanskṛt.

We have shown further that the Vedic language is Sanskṛt, pure and simple, for it follows the idioms, syntax, rules of Etymology, rules of conjugation, inflection, Samāsa, Kṛt and Taddhita Pratyayas, words and roots are the same in both. Emotion or motive may guide or goad one to look upon the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

look upon the Vedic and Simple Sanskṛt as two distinct languages viz. the Indo-European of the European origin and Sanskṛt of Pāṇinian creation but no grain of reason justifies this. On the other hand the volume of quotation must have convinced the reader that Sanskṛt of the present form started from the Pre-Vedic times and remains popular up till now.

With regard to the scripts of India and elsewhere, the master minds of the west have given their best thoughts over the origin of the scripts, but could not have been successful in their attempts and it remains a problem yet. We have approached the question from a different angle of vision but chanced to discover the real, rational and actual origin of the letters. We examined our theory by various ways but could find no fault with it.

We have shown, in passing, our interpretation of the origin of the scripts of the Phoenicians as it appears very natural but it is the great scholars who have directed their life-long labours in this and other allied branches of human knowledge are authorities to pronounce their opinion on the point.

But our theory as to the origin of the Indian Scripts is that these are the pen-pictures of the changes in the mouth when the letters are uttered. In our survey, we have taken up all the letters, both Brāhmi and Devanāgar one after another and have shown how the forms of the scripts tally with the changes in the face and in the mouth. We have explained the features in our own way and more learned scholars are sure to find out better suggestions as to the shapes of the scripts but we are fully convinced of this natural origin of the Indian scripts.

With this we submit our views before the public to pronounce their considered opinion as to the reasonability or otherwise of our views with regard to the origin of the Indian Scripts.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BIBLIOGRAPAY

PART I

CHAPTER I

(II) Indian Literature by Winternitz ; Uttar Rama by Bhababhuti ; Abhijnana Sakuntalam by Kalidas ; Sabdanusasan Vritti by Hem Chandra ; Brhat Samhita by Varaha and Mrchhakatika,

(III) The Taittiriya Samhita ; Vaisesik Philosophy Sutra ; Maitrayani Samhita ; Mahabhasya of Patanjali.

(IV) Panini's Astadhyayi ; The Satapatha Brahman ; The Rigveda ; Nighantu and Nirukta.

CHAPTER II

(II) Apisli's Siksa ; Panini's Siksa ; Yaska's Nirukta and Boudhayana Dharmasutra.

(III) The Mahabharata and the Hitopadesa ; Brahma, Markandeya and Bisnu Puranas ; The Mahabharata Vona Parba ; The Satapatha Brahman ; The Aitareya Brahman ; The Geeta ; The Katha-Upanisad

(V) Sankhayan Grihya and Vasistha Dharma sutra, Manu Samhita ; Birhad Devata ; Yajna Valkya Siksa Katyana Prati Sakhya ; Charan Vyuha ; Katha, Kaibalya, Chhandogya, Prasna, Brahma, Taittiriya, Satyaoaniya, Maitri and Isa Upanisads ; Taittiriya and Gopatha Brahmans ; Taittiya, Madhyandina, Kathaka, Maitrayani, Kanwa, Kapisthal Samhitas ; The Atharvaveda ; Sama mantras not available in the Rigveda.

(VI) The Rigveda including Mantras of 10 Mandalas and of 5 continuous generations of Risis.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CHAPTER III

(i) The Atharva Veda, the Maitrayani Samhita, Kathak Samhita ; The Aitareya, Taittiriya, Satapatha Brahmans ; The Aitareya and Taittiriya Aranyaka ; The Satyaoniya, Chhandogya, Brihadaranayaka and Katha Upanisads ; Yaska's Nirukta.

(ii) The Rigveda

(iii) The Aitareya and Satapatha Brahmans ; The Mahabharata.

CHAPTER IV

(ii) The Atharva Veda and the Rigveda

(iii) The Atharva Veda

(iv) The Atharva Veda

(xi) The Aitareya Aranyaka, The Brihadaranyka Upanisad, The Atharva Veda, The Taittiriya Aranyaka, The Aitaraya and Gopath Brahmans, The Atharva Veda, Katyayan Srauta Sutra, Satapath Brahman, Padma Purana.

CHAPTER V

The Paninian Gona Patha

PART II

CHAPTER I

(I) The Ric-mantras,

(II) The Atharva Veda, The Taittiriya Samhita, The Gopath Brahman, The Taittiriya Aranyaka, The Aswalayan Grhya Sutra, Yaska, The Geeta, The Ramayana, The Garuda, Agni and Padma puranas, Maxmuller's History of Ancient Sanskrit Literature,

(III) Kumara Vyakarana,

(IV) Apisoli's Siksa Sutra,

(V) Boghzokoei Tablets, Herodotus, Well's History of the World.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

GLOSSARY

Aksara, 72, 76, 96
Alphabet, 69
,, Phoenician, 91
Atharva, 44, 96
Batarasanas, 51
Bhasa.
,, A-Yajniya, 12, 57, 9
,, Deva, 58, 59
,, Manusi, 58
,, Prakrita, 4, 55
,, Sanskrita, 4
,, Yajniya, 12, 57 59
Bidhi, 61
Boghzokoei, 85
Brahma, 56, 103
,, Prajapati, 94
Brahma Vidya, 38, 44
Chhanda, 48, 76 ff.
Dasarajna, 46
David, 88
Deva Vac, 58
Gatha, 14f., 18, 38ff., 45f. 59
Granth, 72.
Hanuman, 74
Hiron, 88
Herodotus, 88
Homer, 88
Itihas, 72f.
Language,—
,, Indo-European, 123
,, Phoenician, 85ff.
Leepi, 71, 73, 97
,, Brahmi, 102-110, 123
,, Deva, 59
,, Devnagar, 59, 74, 102 110-123
,, Hieratic, 84
,, Kharosti, 123
,, Mohenjodara, 103
,, Maheswara, 76f. 96f. 101, 103, 121
,, Phoenician, 71, 85ff,
Matra, 72, 120
Mantra-Incantation, 43f.
,, Kuntap, 43ff.
Nagor, 121
Narasansa, 51
Nearchus, 75
Nighantoo, 9, 48, 50
Ntpatas, 45, 48, 56, 72, 94
Nirukta, 15, 73
Nivids, 43, 9f.
Pada, 72, 76, 77
Praisa, 10
Pralap Aitasa, 51ff.
Pratisakhya, 83

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Purana, 72f. 75
,, Agni, 74
,, Garuda, 74
,, Padma, 74
,, Upa Purana 75
Raibhi Ric, 57
Risyasringa, 51
Savae, 89
Siksa-rules, 78ff.
Solomon, 88
Suktas,
,, Brahma Jnana, 81
,, Poni Sukta, 36f., 42
,, Suryya Sukta, 48
Upakramonika, 62, 67
Vyakaran Kaumudi, 62
,, Kumara, 78
Vrittikaras, 82
,, Kausikas, 82f.

Writing System,
,, Alphabetic, 87
,, Cuneiform, 74, 84f. 91, 94
,, Hieratic, 84
,, Hieroglyphic, 84, 89
,, Chinese, 90f.
,, Egyptian, 90

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

An Appreciation of the Author's Works by

SHRI JAIRAMDAS DOULATRAM

Ex-Governor of Assam.

RAJ BHAVAN
Shillong
May 22, 1952.

Sri Harendra Kumar Bhattacharjee, a retired officer of the Education Department of Assam, has placed in my hands two manuscript volumes relating to the ancient Scriptures and peoples of India. I have gone through the list of contents and also have glanced through the two volumes. He has supported with a wealth of historical, anthropological, philological, physical and other data the theory which is now acquiring more and more support that the Aryans of India are indigenous to their present country and have not migrated from outside, north-west or elsewhere. The present home of the Aryans has been their homeland since the beginning. That there has been an extraordinary amount of labour behind the preparation of these two manuscript volumes is obvious. I am, of course, no judge of the value of the voluminous evidence which he has put together or the correctness of the inferences which he has drawn from that evidence. But it is a matter always of advantage to those who want to find out the truth of things that honest research work should see the light of day and be made available to the large body of persons, professors, students and others who take an interest in matters historical. It is also in public interest that research conducted in the cultural past of a nation should be widely supported and every effort made to see that the results of that research made available to the new generations of students and public men. From this point of view, I would very much wish that Shri Harendra Kumar Bhattacharjee should be placed in a position which enables him to get his two volumes printed so that Indologists and others interested in the origin of the culture of India may also be able to utilise this fresh interpretation of all the data that is available on this most interesting subject. It is always encouraging to find more and more Indians specialising in subjects of interest to them and thus laying more firmly the foundations for sound traditions for historical and other research. My best wishes are with Shri Harendra Kumar Bhattacharjee in the great venture which he has undertaken.

Sd/ **Jairamdas Doulatram**

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CORRIGENDA

For	*Read*	*Page*	*line*
स्ययम्वरवधू	स्वयस्वरवधूं	5	4
divised	devised	8	8
say	says	10	25
देववीततो	देववीतये	12	23
Yajaniya	yajniya	13	5
Roots	root-verbs	13	23
ब्रह्मन्न	ब्रह्मन्ने	16	2
मविशन्ति	माविशन्ति	16	5
सैख्यं	सौख्यं	19	19
सुणतानां	सुणृतानां	24	15
आहमिन्द्रं	अहमिन्द्र	24	19
चितय	चितयो	25	12
Setting	sitting	26	27
Suktas	s'ākta	27	14
Readers	records	27	15
ब्रह्मचय	ब्रह्मचर्यं	31	2
षत्तौ	पत्तौ	31	20
जजुंषि	यजूंषि	31	24
वातरसगा	वातरशना	32	0
numerons	numerous	35	5
in	on	37	27
अविचीतस्य	आविचीतस्य	38	3
नेवभ्रात्	वभ्रात्	38	7
the	to be dropped	41	23
observed	observe	41	27
वन्यास्व	वन्यस्व	47	25
lust	just	47	33
रभ्यासीद्	रैभ्यासीद्	48	22
Ajamitha	Ajamilha	48	25
Purumitha	Purumilha	48	25
43/44	43-44	48	27
दव्यं	दिव्यं	50	22
मस्तत्	मत्सत्	50	24
माश्वाः	मश्वाः	53	9
in	is	54	35

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

For	*Read*	*Page*	*line*
भद्रैषात्	भद्रैषा	70	7
Seives	Sieves	70	18
Point	points	71	30
Said	side	74	18
देव्यङ्करीयक'	देव्यङ्गुरीयक'	74	25
first	second	77	17
Brāhmanas	Brāhmans	78	2
Brāhmanas	Brāhmans	78	3
मिच्छेतु	मिच्छेत्त	78	21
an	a	80	12
Akṣara	Akṣaras	82	21
—	to	82	1
Accidently	Accidentally	82	5
Universal	a universal	82	17
Āpis'al	Āpis'ali	82	34
are authors	was author	83	3
workers	a worker	83	4
or	to be drapped	85	14
Heratic	Hieratic	86	5
their	theirs	86	8
tho	the	87	29
Herudotus	Herodotus	88	16
Saval	Sevae	89	7
Seval	Sevae	89	18
Stigmatise	Stigmtised	90	14
then	than	90	29
While in	while	91	17
Boghzohoci	Boghzokoei	91	28
Indian	Indians	92	13
Merchants race	Merchant-race	92	19
Months	months'	92	21
latters	letters	92	33
has	have	92	33
—	The	93	1

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ANCIENT INDIAN LITERATURE

By the same Author

To be published soon in two volums.

These volumes give (i) the gists of the 4 Vedas, the Brahman, the Aranyak and Upanisad the Puarans, the Tantra Shastra, the Ramayan and the Mahabharata in simple style so that any educated man can know what these subjects are and what they contain ; they are free from all technicalities and give historical materials available in these books ;

(ii) details as to when and by whom the huge past Indian records were built up and

(iii) an account of the social and political conditions prevailing during the Vedic, the Mahabharata and post-Kuruksetra times, giving the early history of Ancient India from the Indian records.